vogue



NEW IDEAS FOR INTERIOR DECORATING

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Mrs. ROBERT TYRE JONES JR.
of ATLANTA



MRS. ROBERT TYRE JONES, JR., *mistress of a Southern home famed for its hospitality*

"I *love color in the bedroom. When the ten new colors in* Chatham Blankets *were shown to me,* I *was just enchanted with them*"



In her charming house Mrs. Jones has an airy linen room shelved to the ceiling on opposite walls. On the shelves her much-prized new Chatham Blankets are as colorful as a Georgian orchard in April

WE had spent *months* searching for just the right colors for our new all-wool blankets. We had consulted New York's important fashion stylists. A very talented artist had enthusiastically designed charming bindings for them.

We thought we had them just about perfect.

And then it occurred to us: Let's take them to the most charming young housewives in all America, and ask them what *they* think of them.

And so we took them first to Mrs. Robert Tyre Jones, Jr., of Atlanta, Georgia, who has a most gracious home where she entertains guests from all over the United States and takes devoted care of two beautiful children.

"I *love* color in the bedroom," she said with eager interest. "It gives such a warm, friendly feeling!"

Then, when she saw the new Chatham Blankets: "I'll choose peach for my own room; it's so fresh and happy. Green for my children's room, because it's so cheery and bright. And orchid for my guest room.

"The blankets are all-wool! That's one thing that every young housewife wants to be assured of. And they certainly have a delicious feel.

"And then such a pretty touch in the patterned bindings!" . . .

The new Chatham Blankets are presented by one of the oldest and most highly esteemed blanket manufacturers in America.

They come in five grades—every blanket *all-wool* and *pre-shrunk*—and range in price from *$6* to *$18*. Each of the five grades comes in ten lovely colors, four of which have never before been offered in blankets.

In the charming new satin bindings, there is the swallow pattern, the butterfly pattern, and the Colonial pattern which Mrs. Jones chose—while the lower-priced blankets are bound in beautiful brocaded sateen.

Leading stores carry these new Chatham Blankets. Chatham Manufacturing Company, *New York Offices*—57 Worth Street. *Mills:* Winston-Salem and Elkin, N. C.

Ten
Lovely Colors
Four Entirely New
in Blankets . .
Patterned Bindings
New . . Exclusive

CHATHAM *Blankets*

TIFFANY & CO.

JEWELERS SILVERSMITHS STATIONERS

DIAMOND RINGS

The Range of Choice
Is Extensive

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK



CARON CORP., 389 FIFTH AVE., NEW YORK

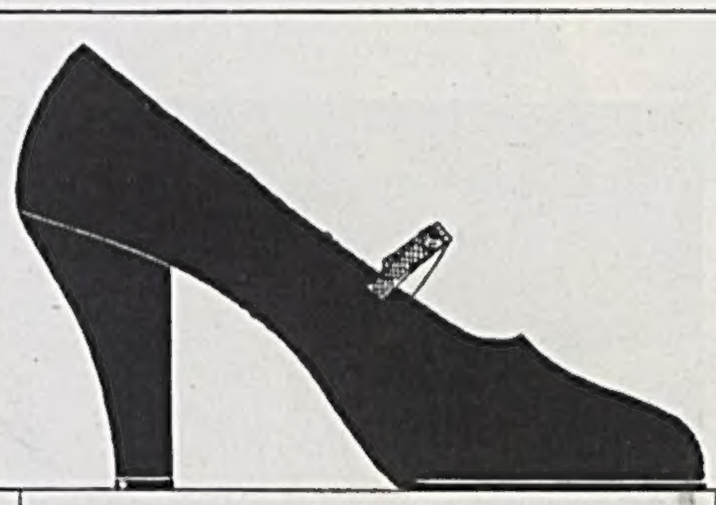
VOGUE
August 2, 1930

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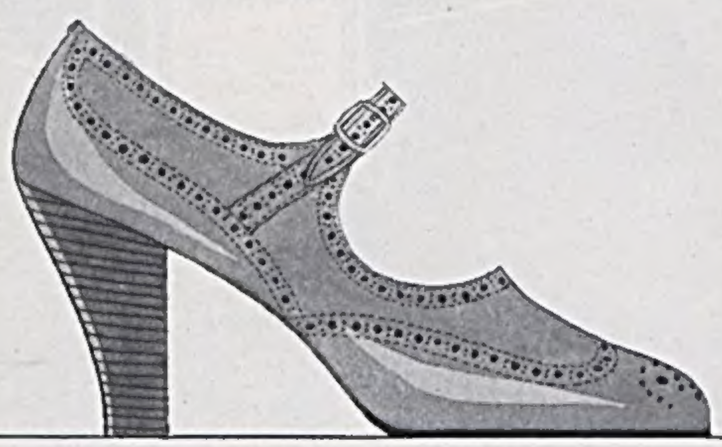
Vol. 76, No. 3
Whole No. 1392

CLASSIC SIMPLICITY
marks the smartest shoes for Autumn

Our representatives hold sales exhibits of Best Fashions in most of the larger cities east of the Mississippi. We shall be glad to supply name of town nearest you and date of showing if you will write us.



Model 456—The opera pump adds a strap and achieves just the right degree of novelty. Black suède with black kid strap, black kid with black lizard strap, tiny metal buckle. **13.50**

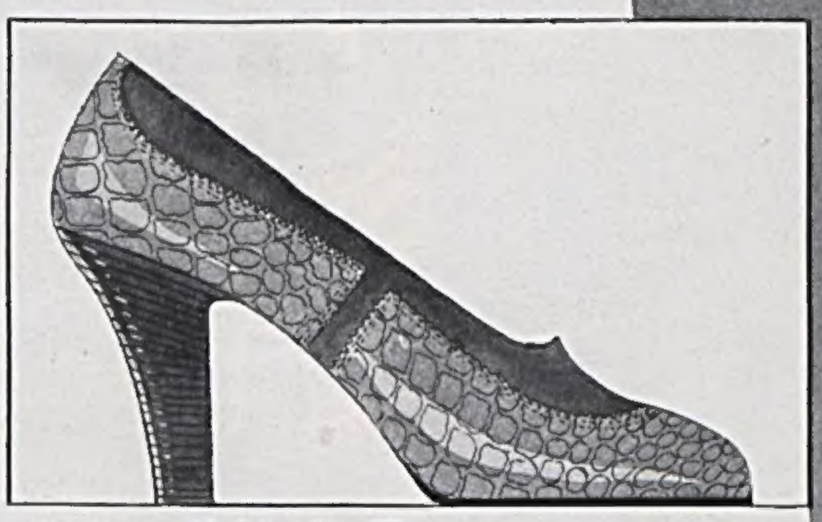


Model 457—The trotteur pump is shown here with hand-turned soles and leather heels thus combining the good features of both types! Ox-blood or black calf. **15.00**

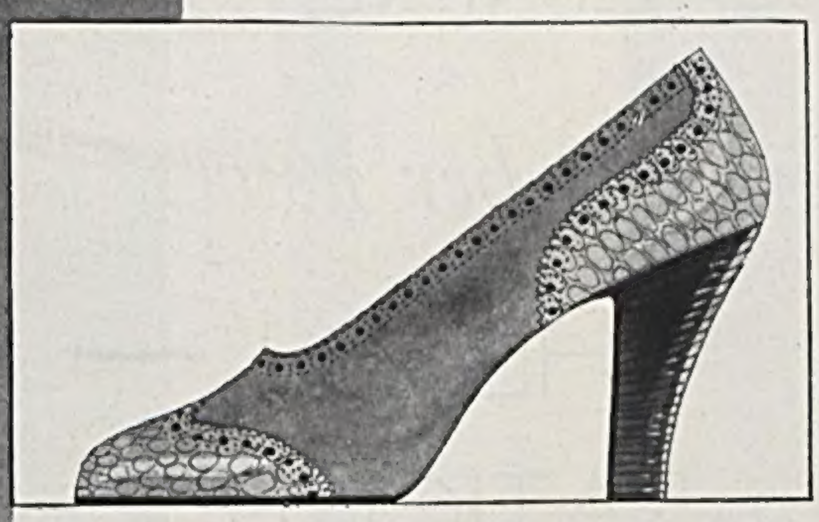


Model 458—With your Autumn tweeds wear the new high cut five eyelet oxford, with hand-turned sole and smart leather heel. Ox-blood or black calf. **15.00**

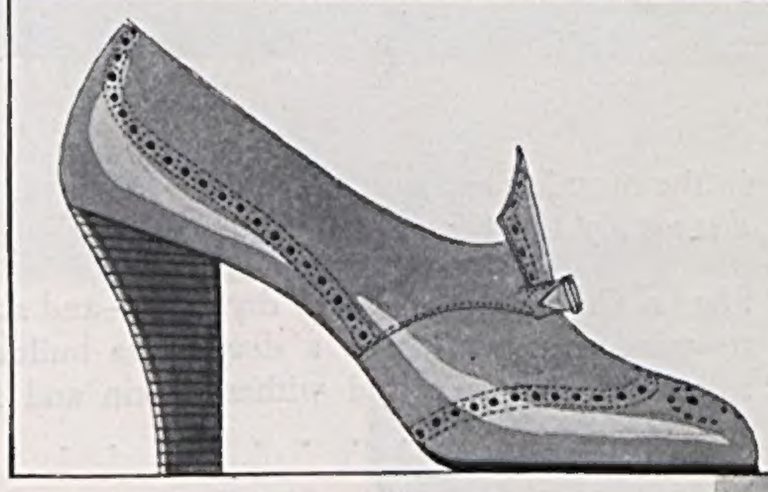




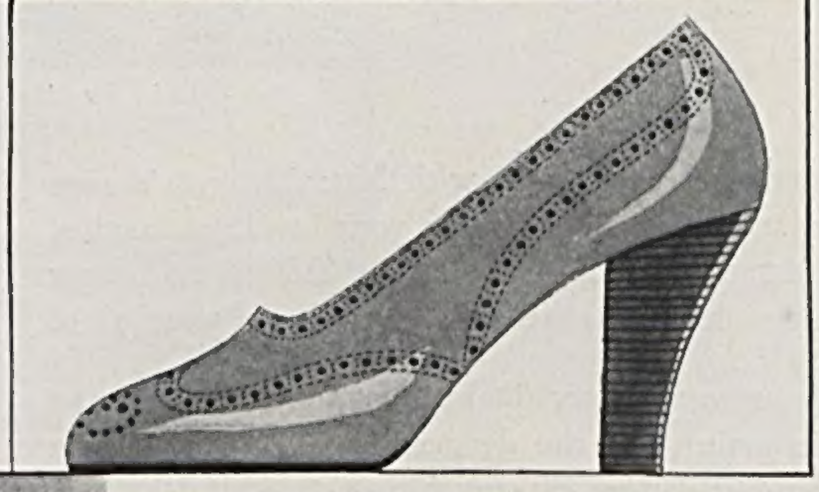
Model 459—The opera pump puts on Autumn dress! Brown suède with real alligator, black kid with black-and-white tweed, brown kid with brown tweed. Simulated leather heel. **15.00**



Model 460—The heel of this smart Autumn opera is cleverly marked to simulate leather lifts. The soles are hand-turned. Brown suède with brown alligator. **15.00**



Model 461—The favorite Colonial pump is revived this Autumn in a smart "brogue" with hand-turned soles and leather heel. Ox-blood or black calf. **13.50**



Model 462—The opera pump with broguing is ideal for wear with Autumn woolens. Hand-turned soles and solid leather heel. Ox-blood or black calf. **15.00**

Best & Co.
FIFTH AVENUE

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NO LONGER need *summer dull your loveliness*

FRANCES DENNEY

offers you her new

HERBAL PREPARATIONS



The Summer-time Treatment, with MISS DENNEY'S new Herbal Preparations, will safeguard your loveliness against drying winds and parching sun. And, therefore, no longer need summer leave its tell-tale marks on your skin.

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▼ ▼ ▼

The Preparations of FRANCES DENNEY represent the most complete and effective system of scientific beauty treatment available to women. MISS DENNEY will be happy to tell you more about her Preparations if you write to her in Philadelphia.

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TWO HUNDRED FIFTH AVE.



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Portrait by Gábor Eder

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furs

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AUGUST LEGS ARE ALLURINGLY DULL

With the Subtlety of This New Dull Patina



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Windsor

SUPRE • TWIST

FINE HOSIERY

REG. APPLIED FOR

● Alas! Dullness in Hosiery, like all good things, can be overdone. When Dullness means Deadly Flat . . avoid it as you do last year's short skirts.

● Seek and you shall find (in Supretwist) a Delicate, Intangible, New Dull Patina that subtly expresses Femininity in her most provocative mood . . It's illusionary . . it veils and softens the contours . . Ankles take on new Interest . . its Allure is Felt by all Beholders.

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● This idea is our own little invention . . the patent is applied for . . it's called the "Loquet" . . and you can only get it in Windsor Supretwist Stockings —but you can get *them* at the smarter Shops and Stores everywhere at amazingly reasonable prices . . Windsor Mills, Inc., 389 Fifth Avenue, New York; 2nd and Westmoreland Sts., Philadelphia.

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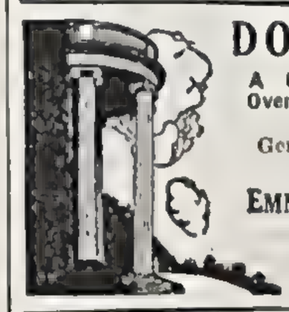
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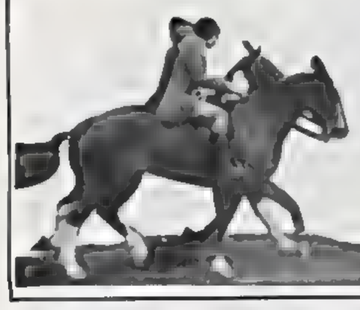
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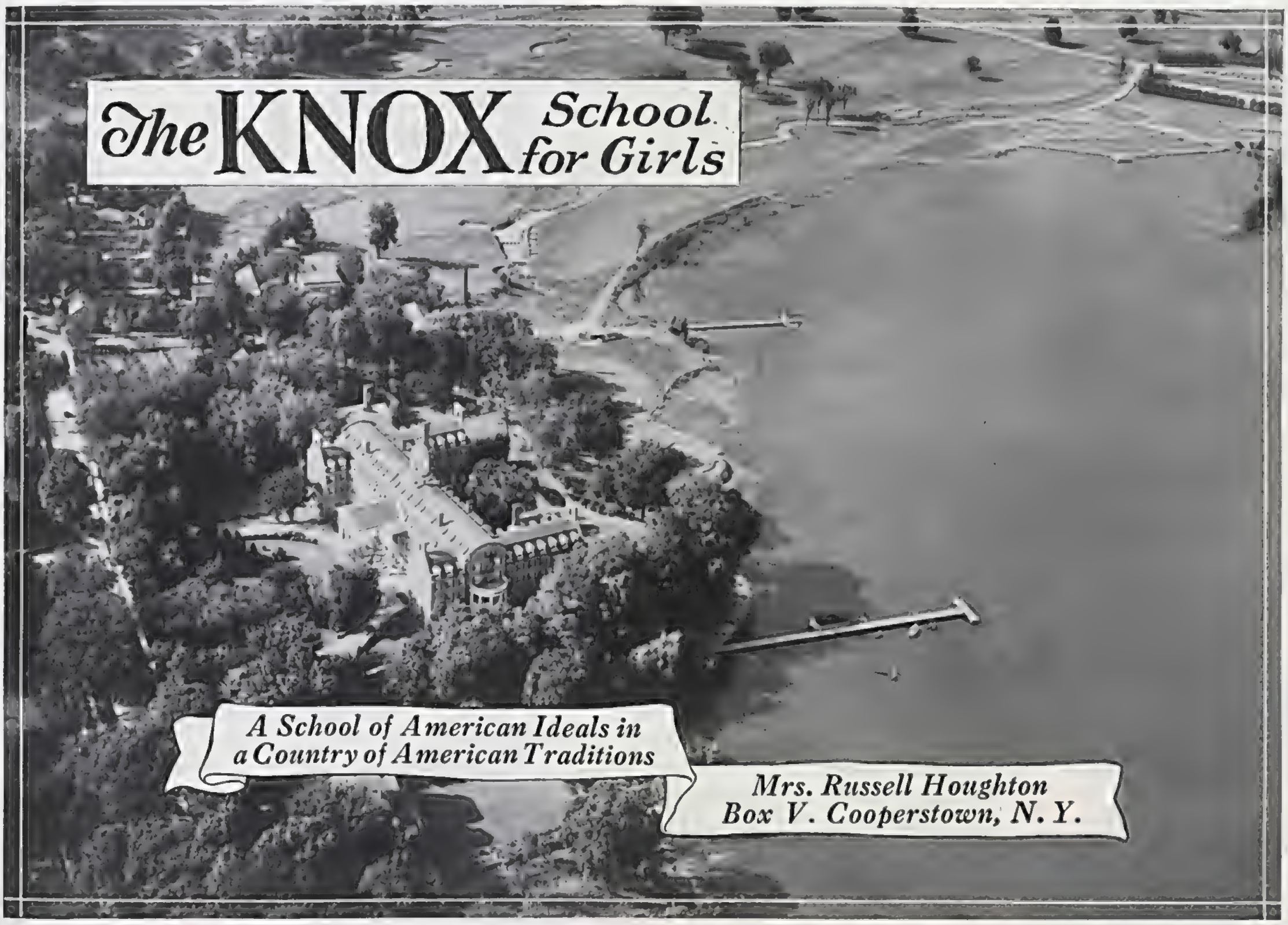
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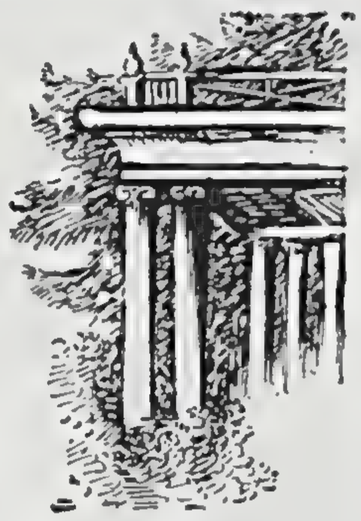
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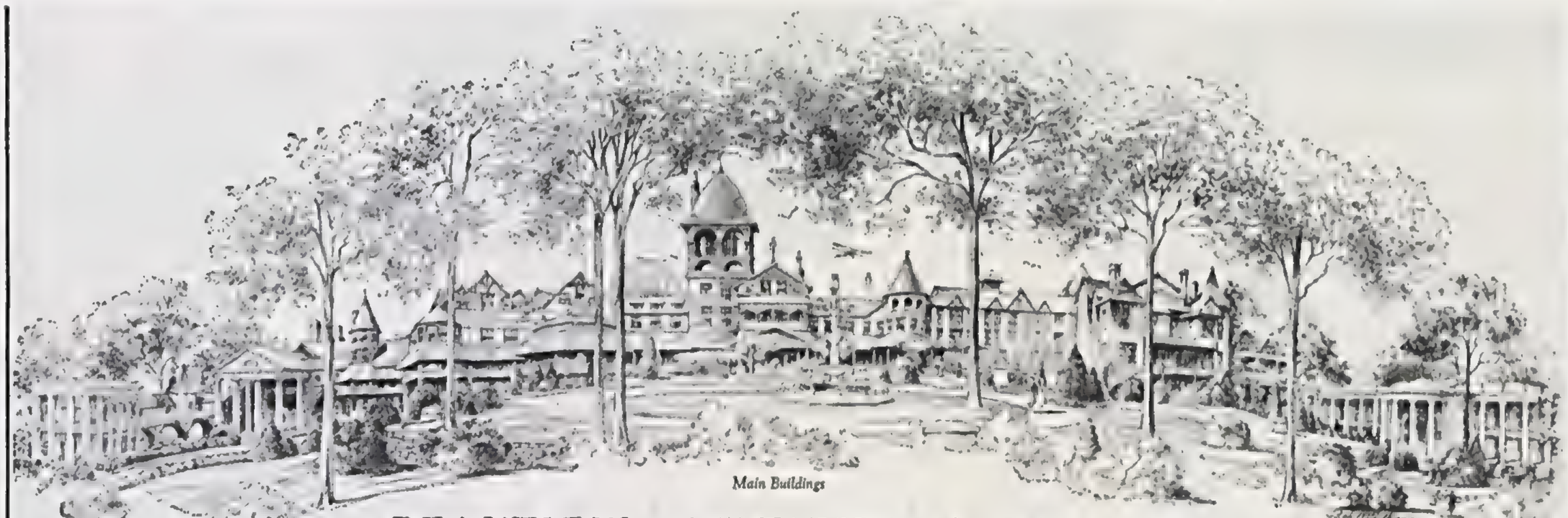
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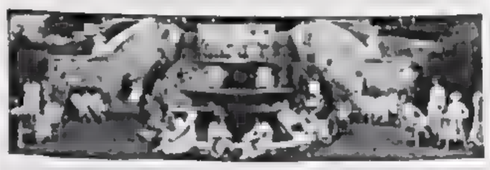


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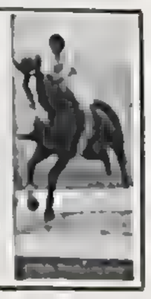
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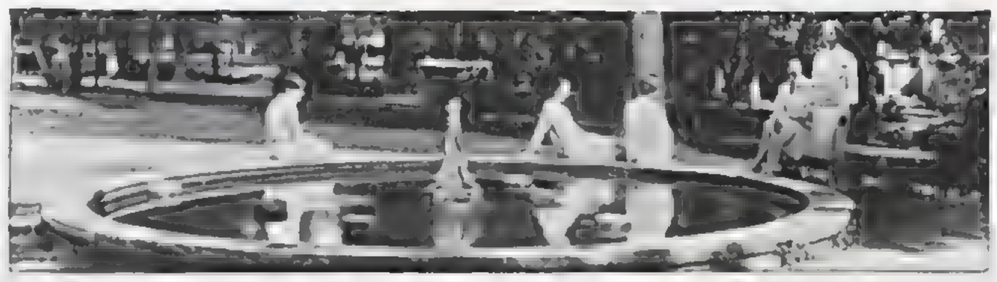
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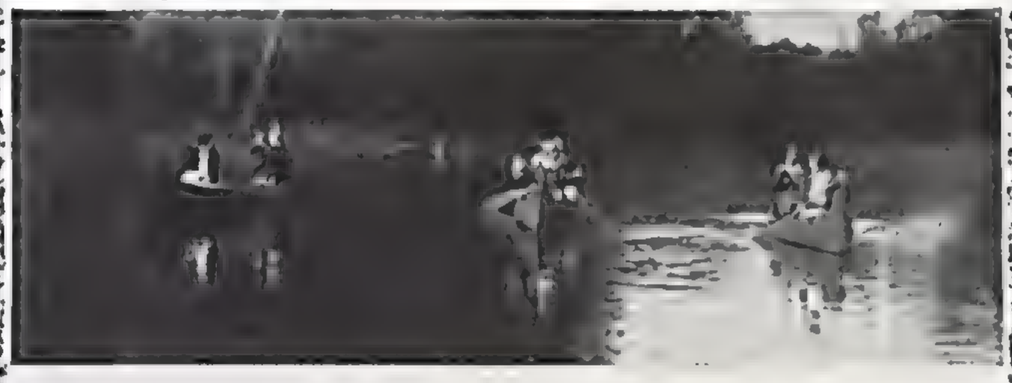
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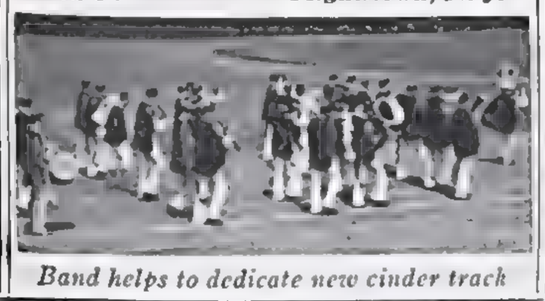
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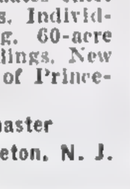
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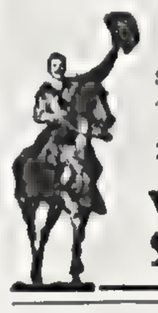
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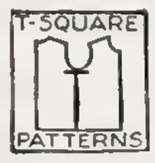
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Lindbergh—On June 22, to Colonel Charles A. Lindbergh and Mrs. Lindbergh (Ann Morrow), a son.

McCagg—On June 16, to Mr. and Mrs. W. Ogden McCagg (Elizabeth W. Stickney), a son.

Marshall—On June 22, to Mr. and Mrs. John T. Marshall (Catharine Van D. Bull), a daughter.

Peaslee—On June 13, to Mr. and Mrs. Amos J. Peaslee (Dorothy Quimby), a son, Richard Cutts Peaslee.

Runk—On June 24, to Mr. and Mrs. William North Runk (Louisa Froment), a daughter, Lydia Jane Runk.

Vincent—On June 18, to Mr. and Mrs. John Vincent (Frances Ballard), a daughter.

PHILADELPHIA

Beard—On June 4, to Mr. and Mrs. David Fleming Beard (Margaret L. Cook), a daughter, Vida Fleming Beard.

Disston—On May 29, to Mr. and Mrs. Horace C. Disston (Emma Biddle Norris), a son.

Judd—On June 19, to Mr. and Mrs. Howard Carter Judd (Caroline Plumer), a daughter.

Perry—On June 13, to Mr. and Mrs. Reginald D. Perry (Elizabeth P. Huey), a daughter, Anne Wheeler Perry.

HONOLULU

Damon—On June 8, to Mr. and Mrs. Cyril Francis Damon (Muriel Colgate), a son.

DEATHS

NEW YORK

Snow—On June 23, Frederick A. Snow, husband of Mary Palen Snow.

Winter—On June 27, Edwin W. Winter.

BOSTON

Frothingham—On June 27, Theodore Frothingham, husband of Lucy Harris Frothingham.

ENGAGEMENTS

NEW YORK

Kip-Livermore—Miss Cornelia Brady Kip, daughter of Mr. and Mrs. William V. B. Kip, to Mr. John W. Livermore, son of Mrs. Chandler W. Hare.

Luke-Tew—Miss Virginia Luke, daughter of Mrs. John Guthrie Luke, to Mr. J. Dinsmore Tew, second, son of Mr. and Mrs. William H. Tew.

Whitman-Lewis—Miss Janetta McCook Whitman, daughter of Mr. Malcolm D. Whitman, to Mr. Douglas B. Lewis, son of Mr. and Mrs. DeLancey Lewis.

BALTIMORE

Kinsolving-Brown—Miss Anne Seddon Kinsolving, daughter of the Reverend Doctor Arthur B. Kinsolving and Mrs. Kinsolving, to Mr. John Nicholas Brown, son of Mrs. J. Nicholas Brown.

Ligon-Haines—Miss Harriet Govane Ridout Ligon, daughter of Mrs. Charles Worthington Dorsey Ligon, to Lieutenant Hamilton Haines, U.S.N.

ENGAGEMENTS (Continued)

Wood-Force—Miss Jane Boas Wood, daughter of Mr. and Mrs. William Boas Wood, to Mr. William Arthur Force, third, son of the late William Arthur Force, junior.

BOSTON

Hammond-Taylor—Miss Mary Ironside Hammond, daughter of Mr. and Mrs. Edward Crowninshield Hammond, to Mr. William Davis Taylor, son of Mr. and Mrs. William Osgood Taylor.

Rogers-Chickering—Miss Carol Rogers, daughter of Mr. and Mrs. Howard L. Rogers, to Mr. Allen L. Chickering, of Piedmont, California.

Windeler-Robertson—Miss Evelyn Windeler, daughter of Mr. and Mrs. G. Herbert Windeler, to Mr. John Bruce Robertson, son of Colonel William Robertson and Mrs. Robertson.

PHILADELPHIA

Gordon-Edwards—Miss Sarah Stanley Gordon, daughter of Mrs. J. Wilmer Biddle, to Mr. Archibald Cason Edwards, son of Mr. and Mrs. Robert J. Edwards, of Oklahoma City, Oklahoma.

Roberts-Daly—Miss Edith Langdon Roberts, daughter of Mr. and Mrs. George W. B. Roberts, to Mr. Thaddeus Martin Daly, son of Mrs. T. Martin Daly.

Willey-Sullivan—Miss Helen Willey, daughter of Mr. and Mrs. Guy Allen Willey, to Mr. Frank L. Sullivan, son of Mrs. J. Alfred Miller, junior, of Pittsburgh, Pennsylvania.

WASHINGTON

Thomas-Peavey—Miss Mary Elizabeth Thomas, daughter of Mr. and Mrs. John Thomas, to Mr. Arthur J. Peavey, junior.

WEDDINGS

NEW YORK

Case-Wylie—On June 25, Mr. James Herbert Case, junior, son of Mr. James Herbert Case, and Miss Mary Elizabeth Wylie, daughter of the Reverend Doctor Dwight Witherspoon Wylie and Mrs. Wylie.

Crane-Kinney—On June 26, Mr. Kent Crane, son of Mrs. Frank Crane, and Miss Mai Kinney, daughter of Mrs. William B. Kinney.

Lasell-Drake—On June 26, Mr. Chester Harding Lasell, son of Mr. and Mrs. Josiah M. Lasell, and Miss Ruth Drake, daughter of Mr. and Mrs. James Frank Drake.

Livingston-Edson—On July 5, in the Saint Stephen's Episcopal Church, Mr. William Dudley Livingston and Miss Jane Edson, daughter of Mrs. John Joy Edson.

Mills-Borden—On June 28, Mr. John Tyler Mills, junior, son of Mr. and Mrs. John Tyler Mills, and Miss Hope Borden, daughter of Mr. Alfred Borden and the late Mrs. Borden.

Sage-Tilney—On June 24, Mr. Dean Sage, junior, son of Mr. and Mrs. Dean Sage, and Miss Anne Munn Tilney, daughter of Mr. and Mrs. I. Sheldon Tilney.

Smith-Hough—On June 19, Mr. E. Baldwin Smith, son of Mrs. Frank E. Smith, and Miss Nancy Hough, daughter of Mrs. Merritt Hough and the late Judge Hough.

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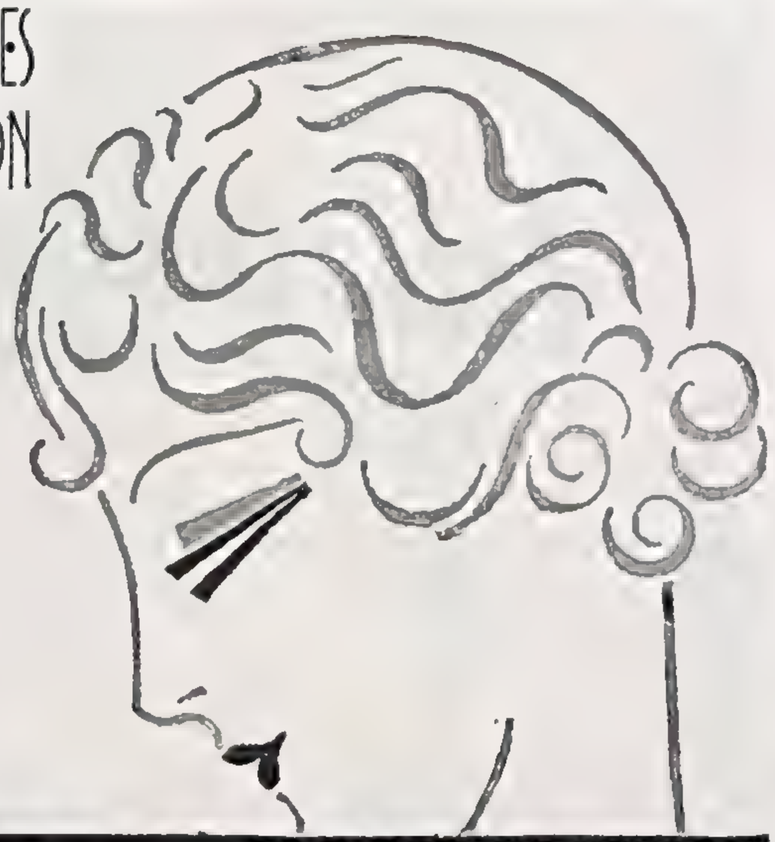
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New York . . . Chicago



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SAKS-FIFTH AVENUE

New York . . . Chicago

V O G U E

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NEW IDEAS FOR INTERIOR DECORATING

AUGUST 2, 1930

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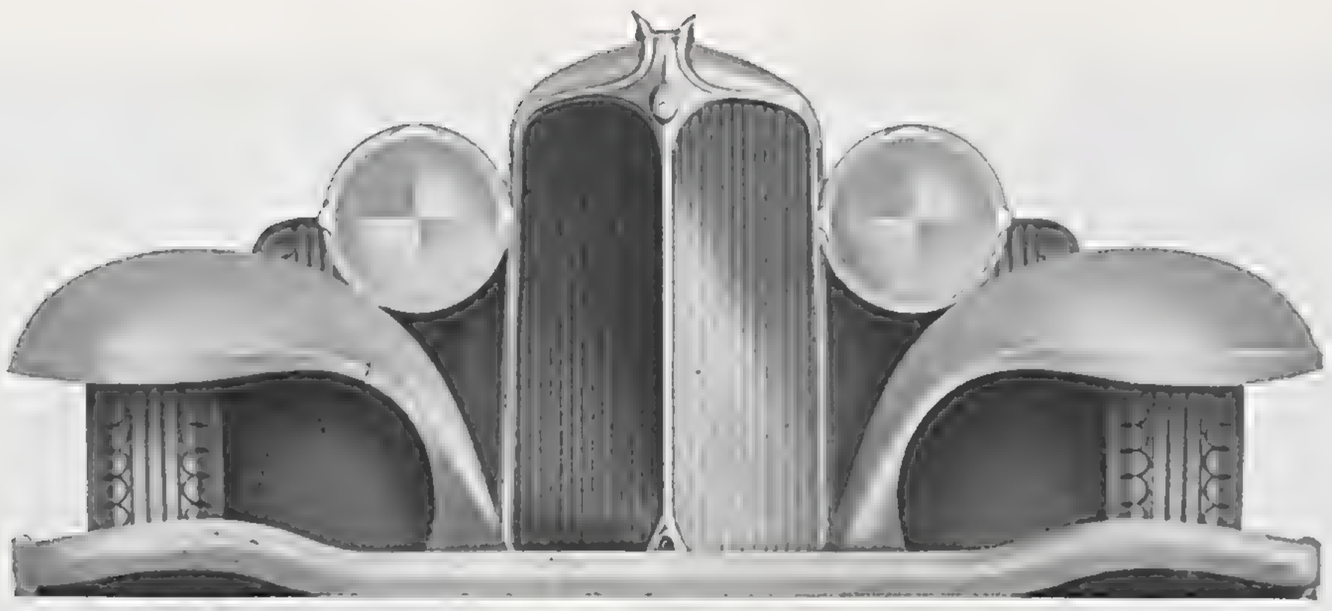
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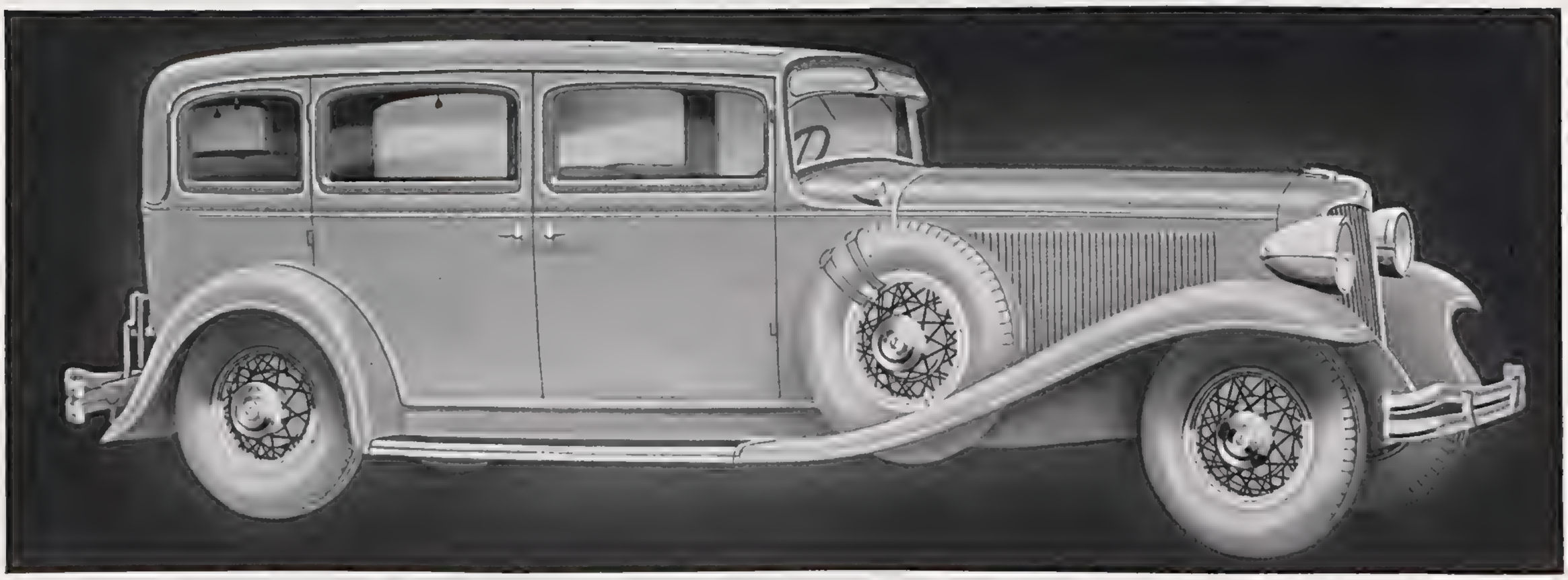
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VOGUE'S-EYE VIEW OF THE MODE

THIS is an era of decorating and redecorating. There's a fever for change in the very air of apartments, a ferocious rivalry in house making. Even in fragile women, the furniture moving muscles are strong. Just plain comfort is considered lazy; period perfection a bit dull. We are not content to sit in state amid signed pieces. Personality is in the ascendant. We want to be amused by our houses. We crave the satisfaction of applause.

The curtains we adored last year come down this; we stroll in at midnight after a party and suddenly decide to switch things round. We are not afraid of our furniture or cowed by our bibelots. We experiment. We make mistakes and correct them. We have unlimited courage. We are violent antiquers and at the same time fanatic modernists. The modern feeling for space has taken root in us. Our modernism is not so indiscriminate and self-conscious. We hesitate before throwing out good inherited trophies in favour of incoming fads. In these atticless days, what is gone is gone forever. We have learned the value of dignity and are inclined to preserve and capitalize an old-fashioned quality within our modern fireproof walls. We have eighteenth-century poudreuses in the country and sharkskin dressing-tables in town, Victorian curtains up-stairs and down-stairs aluminum blinds. We mix bakelite with lustre, modern paintings with hooked rugs, chromium with flowered serge.

Restless, if you will, but never self-satisfied, for us the game of decorating goes on forever. A painting is signed, one writes "The End" to a novel, but a house keeps growing eternally. The fun of it and its essential quality to-day lie in the fact that it is never quite finished.





Steichen

Mrs. Phipps, the daughter of Mr. and Mrs. Robert Dunbar Pruyn, was married recently at Saint John's Church, at Lattingtown, near the estate of her parents at Glen Cove, Long Island. Mr. Phipps is the son of Mr. and Mrs. Henry Carnegie Phipps and the grandson of the late Ogden Mills

MRS. OGDEN PHIPPS

PROBLEMS IN DECORATION

BY RUE W. CARPENTER

THE effectiveness of any given example of interior decoration is based primarily on what it achieves in point of "suitability." This element of suitability must take into account the environment, the utilitarian purpose of the building as a whole or of the room to be treated, and also in some degree the character and type of the occupant, to say nothing of the financial budget on which the work may be based.

The decorator must face his task with no rules or formulas to guide him; he must depend upon his own sense of suitability and proportion and his feeling for colour and form. At the very outset, he must deny himself the convenient luxury of a personal style or a favourite "period" and all predilections of colour and arrangement, and he must substitute for these a purely objective point of view. He must then discard his own fear of mistakes. Otherwise, he handicaps himself with a fatal self-consciousness that will force him in self-defence to accept mere "correctness" as his objective. In a word, the mood of his approach to his task should be a happy mixture of fearlessness and common sense and that priceless ingredient, artistic ingenuity.

In the last analysis, his finished work, like the painter's, is a "composition." The painter chooses, in complete freedom, his own problem, while that of the decorator is imposed upon him. Therein lies the only essential difference between the two arts.

In the interest of an orderly sequence of thought, we may now imagine the decorator at the moment of his first arrival on his prospective job. His first anxious question concerns the architectural problem bequeathed to him by the architect. Is the room well proportioned? Are the doors and windows in scale with the size of the room? If not, basic architectural alterations may be indicated, and, if these are impracticable or prohibitive in cost, the correction of the faults must be achieved indirectly by a species of "camouflage." The couturier has frequently to struggle with an analogous problem—if his client has a badly planned figure, he must dress her in a manner cunningly calculated to overcome her architectural defects. Similarly, the decorator, if he is confronted with doors and windows too low for the room, can make them appear high by means of mirrors, or by arbitrarily placing the draperies higher than the actual frame of the doors or windows. In other cases, it may be desirable to blot out of the picture entirely a superfluous door or window, in order to simplify the room and achieve the necessary balance.

With the architectural problems disposed of, the decorator has his frame and his canvas before him, and his composition may begin. What is the basic colour scheme to be? The answer lies in more questions. What is the purpose of the room, and what will be the lighting and surroundings? In the case of "done-over" rooms, there is often the added problem of furniture already installed, which must be used and which inevitably affects the

Mrs. John Alden Carpenter's flair for decorating has resulted in a distinct decorative style, which has aroused great interest all over the country. In addition to her own unique houses, she has done some very interesting clubs and shops. Her decorations for the Elizabeth Arden salon made a sensation here this winter. A detail of the Lewis Shop in Chicago is shown below



A MODERN SHOP IN CHICAGO



Harvey White

Drix Duryea

THE UP-STAIRS HALL IN MRS. CARPENTER'S VERMONT HOUSE



IN THE CASINO CLUB, IN CHICAGO

decision as to basic colour scheme. In a given light, some colours may be warm and others cold; in another light, the effect may be reversed. Suitability, common sense, artistic discretion, and fearlessness—the decorator, if he has them, must draw on them all and draw again.

Almost invariably, the sensitive decorator will find, consciously or unconsciously, the point of origin for his colour scheme in some source never noticed by the untrained eye. Just as the composer may feel a significance in certain chance rhythms and combinations of sound, so the decorator may find his starting-point in the colour of a flower on a vase or in a figure in a carpet, and the whole colour structure of the room then becomes a logical development of the original scheme, with perhaps a secondary related theme for variety with its own characteristic development, all of these elements firmly fused into an organic whole.

Arbitrary colour combinations having no reference to the basic considerations of purpose, lighting, and other fixed quantities are usually fatal, and the woman who insists (they still do) on her favourite blue or pink, or blue and pink bedroom generally gets just tha and nothing more.

The true colour eye is a gift of God, like the true musical ear. One may perfect himself in the theories underlying both these functions, but lacking the natural instinct, the practitioner must proceed by rote which again will lead him inevitably and at best to mere "correctness."

As to draperies and materials, every texture has its own per-



MODERN GERMAN PLAID PAPER

ROOMS WITHOUT PERIOD

• The upper photograph on the opposite page shows the up-stairs hall at "McNeils Ferry," in Charlotte, Vermont. The walls are whitewashed

• In the oval ballroom of the Casino Club in Chicago, the walls are painted with a valance and a swan design, and the decorated mirrors are frosted

• A bedroom at "McNeils Ferry" (left) is papered with a modern German paper in pink, yellow, and grey plaid. The draperies are in grey

• Empire furniture is used in the sitting-room at Charlotte (below). The old pine floor is scraped and waxed. The paper is an old French design



Drix Duryea

A SITTING-ROOM IN CHARLOTTE, VERMONT

sonality. Satins, velvets, taffetas, crash, and chintz all become simply items in the palette of the decorator, each with its own peculiar beauty and tone. We need accept no limitations in point of cost of the materials used, so far as our effect is concerned. Whether the pitch set for us be in the key of one dollar a yard or ten, we can still apply to our task the basic principle of suitability, and, guided by whatever we have of colour sense and ingenuity, can achieve a result of harmonious distinction on any plane of cost, without self-consciousness or "playing down" to the cheaper materials, and, above all, without timidity in the justified use of the most expensive means to a given end.

The selection of the various objects and items of furniture for the room brings us back once more to the touchstone of suitability. The suitable object has infinitely more value than the merely authentic or the merely beautiful, and if by chance it combines all three qualities, so much the better. The typical furniture set is something for the dealer to advertise and for the decorator to ignore. They are about as interesting as a dinner-party of a dozen intimate friends, each one of whom is entirely familiar with all the normal thoughts of the other *invités*.

It would obviously be difficult to support the thesis that all periods and types of furniture may safely be jumbled together in the same room, but, on the other hand, the decorator who bitterly limits himself to the single period (Continued on page 89)

In Mrs. Carpenter's own drawing-room in Chicago (shown below), the walls are in pale banana-yellow, lighter in tone than the yellow in the Rousseau painting that hangs against them. The curtains in this room are of cream antique taffeta, the carpet of old white velvet with a design of faded pink roses. Pale mustard-yellow satin covers the French sofa under the painting, the small chairs shown in the photograph have velvet seats in yet another tone of yellow, and the floor is very dark



A ROOM BUILT AROUND A ROUSSEAU

Harvey White



Emelie Danielson
THE BOAT-SHAPED TERRACES OF THE ELLIDA RESTAURANT OVERHANG THE BAY

THE STOCKHOLM EXHIBITION

BY HELEN APPLETON READ

FLAGS, flowers, and Functionalism sum up, alliteratively and accurately, the impression made upon the visitor to the Stockholm Exposition of Decorative and Industrial Art, which, since its opening in May, has become the most discussed event of the early summer. Needless to say, it is neither the flags nor the flowers that occasion the vigorous expressions of adverse and favourable opinion that assail the visitor immediately upon his arrival in Stockholm, but Functionalism. This term is applied to the architectural form that E. G. Asplunt, Sweden's foremost modern architect and designer-in-chief of the Exposition, has used, uncompromisingly, to symbolize the social-democratic ideal that is the Exposition's raison d'être. The principle of Functionalistic architecture is implicit in its name. It is that new type of architecture, popularly known as modern, that submerges architectural design in function, interior needs dictating the exterior shell. After these have been solved, an architectural style may ensue, as it is already commencing to, but style is never an aim in itself.

At first glance, the effect of gaiety and simplicity produced by the rows of shining, unpretentious (Continued on page 88)



"THE DANCERS," by CARL MILLES



IRÈNE DANA • CHANTAL • MIRANDE

The tunic peplum, the double flounces on the sleeves, and the revers, all of which are faced with white velours leda, break the silhouette of Irène Dana's long coat, "136," of black-green velours leda. A separate scarf made of white ermine is worn knotted about the throat inside the small collar

A youthful dressmaker suit is Chantal's "Le Retour de Paris," which is of reddish-brown woollen and is trimmed with breitschwantz in the same shade. The wrapped jacket has a flat fur peplum, short in front and slightly flared at the sides. The separate scarf is made half of fur and half of the material

Mirande's "Inconnu," a very practical coat-dress of black madiana, for early autumn wear, wraps and buttons on one side. A separate scarf collar of black breitschwantz, which crosses in front, has one end tucked under the surplice closing of the dress. A belt of black leather completes the costume

SEPARATE FUR SCARFS FORM COLLARS ON THE NEW PARIS SUITS AND COATS



The dressmaker suit at the left in the sketch, called "Fouquet," is made of a black-blue woollen, very finely self-striped, and it has the new long tunic-like peplum. The distinctive scarf of white caracal has double ends, one of which slips through an opening in the fur to hold it close to the neck-line

"Olga Moscova," illustrated at the extreme right, is an ensemble of very dark brown broadcloth and breitschwantz in the same shade and consists of a dress and a fitted jacket. The gathered fur peplum is short in front and longer in back over the full skirt. A scarf of the fur is knotted and tucked inside the neck-line

MODELS FROM LANVIN FOURRURES

WOOL AND SILK FOR THE YEAR-ROUND WARDROBE

• Wool duvetine in black is used for the Augustabernard street dress shown at the left, below, with a long belted tunic and small white collar and cuffs
• The black crêpe de Chine dress in the centre, from Germaine Lecomte, has a soft and charming neck-line of white lingerie. Shirring at the waist-line gives a trim, fitted silhouette to the model
• The wide collar with square scallops is a smart, becoming detail of the frock of red crêpe de Chine, with full sleeves, slit above tight cuffs



AUGUSTABERNARD—BONWIT TELLER • GERMAINE LECOMTE—SAKS-FIFTH AVENUE • PAQUIN—LORD AND TAYLOR



VIONNET—BRUCK-WEISS • VIONNET—H. JAECKEL AND SONS • VIONNET—BENDEL

SIMPLE LINES TO LAST FOR SEVERAL SEASONS

• A light coloured dress like this Vionnet model of cream crêpe is smart for wear with a hat in summer and equally chic for tea at home in winter. For more formal winter wear, it is attractive in black satin

• The top-coat of brown-and-tan mixed tweed has a deep pleat at the back that looks very new. It is worn with a brown leather belt

• Excellent for travelling and the first autumn days in town is this suit of red-and-tan tweed, with a seven-eighths jacket and a red crêpe blouse



AUGUST AND SEPTEMBER

BY PAMELA MURRAY

THE charm of Scotland in August and September draws an influx of sportsmen from all over the world. For two months, she is invaded, her climate cursed, her scenery admired, and herself left entirely unmoved by so much frenzied activity. Scotland's character persists in spite of trains, touring-cars, hotels, and char-à-bancs. She is still a peculiar blend of romantic mysticism and clear-headed thrift. Her pawky sense of humour is unimpaired by the annual invasion, and she remains inherently antagonistic to England.

Americans who rent shootings in Scotland start with this advantage—they are not English. Although the locals will pity them as foreigners, they will also admire them as men of substance. Donald, the gamekeeper, will expect the American gentleman to be foolish, but not so foolish as the Englishman who took the place last year. He was nothing but "a puir saft budy," without sense or education in Donald's keen grey eyes. The independence of the American finds an echo in the independence of the Scot, and the Royal Charter of the sixteenth century, "To have guns aye loaded to shoot at our aulden enemies of England," still fills them both with ill-concealed delight.

Before the War, comparatively few deer forests and grouse moors were rented by Americans. Now, many of the best properties are taken by Long Islanders and others, who achieve record bags, find time to play golf on the championship courses, attend the Highland Meetings, and enter into every phase of Scotland's brief hour of glory. As soon as the heather fades from flaming purple to rosy brown, they sail away into the West again, towards polo finals and prohibition.

Among the Americans who have taken sport seriously during recent seasons are Mr. and Mrs. Pulitzer, who rented Dunkeld House last year and are there again this August. Dunkeld belongs to the Duke of Atholl, who was one of Mr. Pulitzer's guns on several occasions. He is virtually the King of Perthshire, having a small, but picturesque army of his own (the Atholl Highlanders), a musical wife in Parliament, and a definite personality. Indeed, Scotland would be incomplete without "Bardie," as he is nicknamed, or his brother Chieftains, including Lochiel, the Mackintosh, and the Duke of Montrose, who let Buchanan Castle to Mr. Bernard Baruch last year. The head of Clan Graham knows more about retrievers and how to train them than any keeper in the kingdom. (Motto—manage your own dog if it is only a Pekinese.) General Pershing was one of Mr. Baruch's guests. The house-party led the outdoor life that is essential if this savage country is to be appreciated.

All that is needed for the complete enjoyment of Scotland is a waterproof. When the natives describe the weather as "a wee thing saft the day" or allude to the presence of Scotch mist, it is best to be prepared for a second Flood. Because it rained yesterday, there

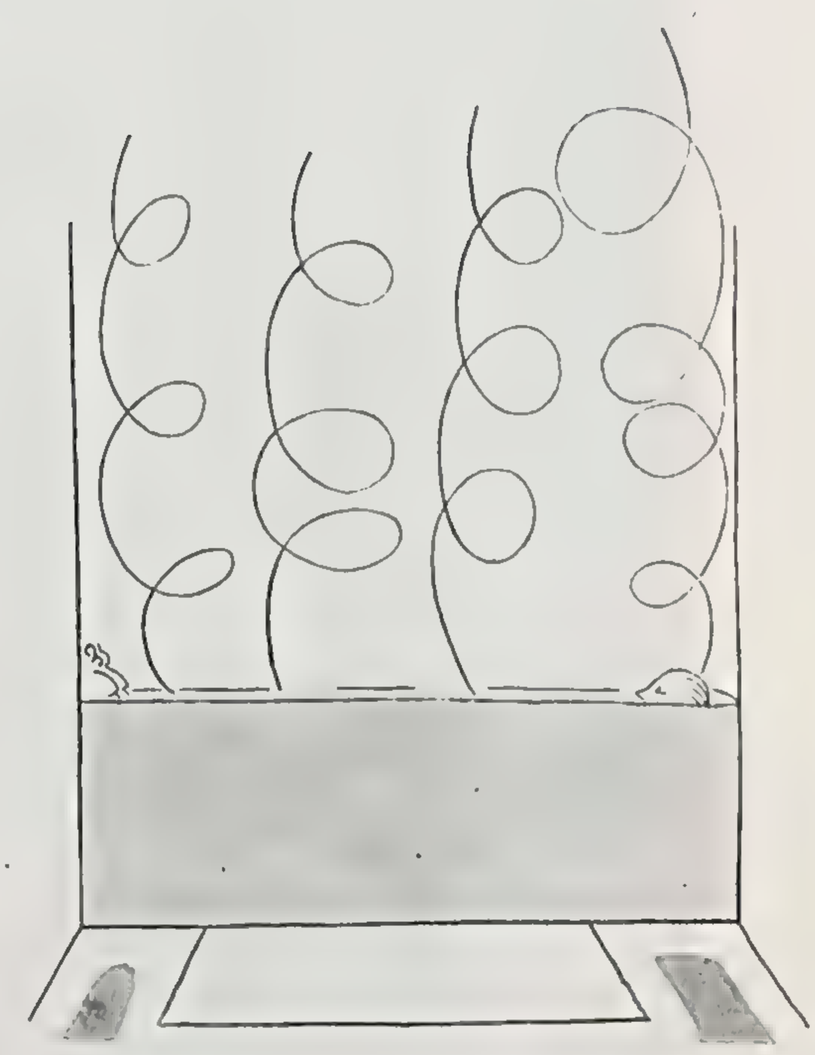




DOWAGERS IN TIARAS AND BEAUX IN HIGHLAND DRESS

is no reason to suppose that it will not rain to-day. It will. And to-morrow, it will blow a gale, as well. A flask of whiskey (pre-War, if possible) preserves a sense of humour if grouse are scarce, and a boiling bath prevents pneumonia at the end of the day. Those who wish to play contract before lunch or to wear crêpe de Chine next the skin should be advised to stay away. There is always the Lido. Conversation, other than shop, does not exist. Birds, guns, the weather, and what the keeper says are the four salient themes, closely interwoven and inexhaustible. If they show signs of wearing out, some one will tap the glass or telephone to inquire the result of a neighbour's bag, and the discussion is taken up with renewed vigour.

Although a few Scottish shooting-boxes and ancestral homes are equipped with central heating and several bathrooms, they are still in a marked minority. Guests who are invited to Castle Blank in the Highlands should not expect to be comfortable. The typical house has draughty, threadbare passages, a rabbit warren of haunted bedrooms, one bathroom, a beautifully fitted gun-room, some impressive living-rooms hung with ancestors, but devoid of luxurious armchairs, and servants' quarters that no American servant would tolerate for ten minutes. There is often a tower with ten-foot walls and a legend attached to it about Bonnie Prince Charlie, and there is always a bedroom (Continued on page 92)



A BOILING BATH PREVENTS PNEUMONIA



GUESTS FROM THE "BIG HOOSE"



SCOTCH LEGS



Drix Duryea

THE HALL IN MR. AND MRS. EDWIN A. FISH'S HOUSE

"AIRDRIE HOUSE" ON LONG ISLAND



THE FAÇADE THROUGH AN AVENUE OF TREES

Drix Duryea

DELANO AND ALDRICH, ARCHITECTS

• The photograph on the opposite page shows the dignified hall in "Airdrie House," the house of Mr. and Mrs. Edwin A. Fish, at Mill Neck, on Long Island. The large painting that hangs over the side table is a portrait of Colonel Jacob Camac, by George Romney

• "Airdrie House" is built of brick from Baltimore, which, though modern, is an unusually fine reproduction of old Colonial. There are many wonderful old trees on the grounds, several of which were brought from some distance, and the gardens are very lovely

• A swimming pool at the side and a terrace at the back, with an effective flight of grass steps, are interesting features of this Long Island house. No less interesting is the centre chimney, because of the fact that flues from all over the house lead into it



THE ENTRANCE AT "AIRDRIE HOUSE"



A DINING-ROOM IN EIGHTEENTH-CENTURY STYLE



Drix Duryea

THE LIVING-ROOM AT "AIRDRIE HOUSE"



THE LIBRARY AT "AIRDRIE HOUSE" Drix Duryea

• In the dining-room at "Airdrie House," shown in the upper photograph on the opposite page, eighteenth-century English furniture is used, with a fine old Coromandel screen • The living-room, shown on the opposite page, has an old Colonial marble mantel, and several of the chairs are covered with needle-point that Mrs. Fish has done herself

• The very delightful library at "Airdrie House," two views of which are shown here, is an exact copy of the library in the house in which Mrs. Fish once lived in Philadelphia • The furniture in the library is very fine, and an Aubusson rug, a museum piece in creamy tan and soft rose-red, covers the floor. Hangings of old French fabric repeat the colours

A SETTING FOR COUNTRY LIFE



ANOTHER VIEW OF THE LIBRARY

SAILING ORDERS

TO YACHTSWOMEN



AS every girl who has had a seagoing beau (and who hasn't) knows, sailing orders are sailing orders. The etiquette of the sea is the strictest on earth, not excepting tulle at one's début or white gloves at the opera. Every girl who has lost an admirer by wearing high-heeled kid pumps on a tour of inspection of his new Herreshoff yacht knows this. There is no shilly-shallying with "shant's" about the sea. The following, then, are sailing orders to Every Woman.

• Don't forget, when you are invited to adorn a yacht, to find out what kind of yacht it is going to be. Sails mean one kind of costume: engines another. The word "yacht" means nothing, per se; but the word "Diesel" means white flannel by Chanel, and the word "schooner" or "sloop" may possibly mean a pair of the most hard-working duck trousers that ever fitted a gob.

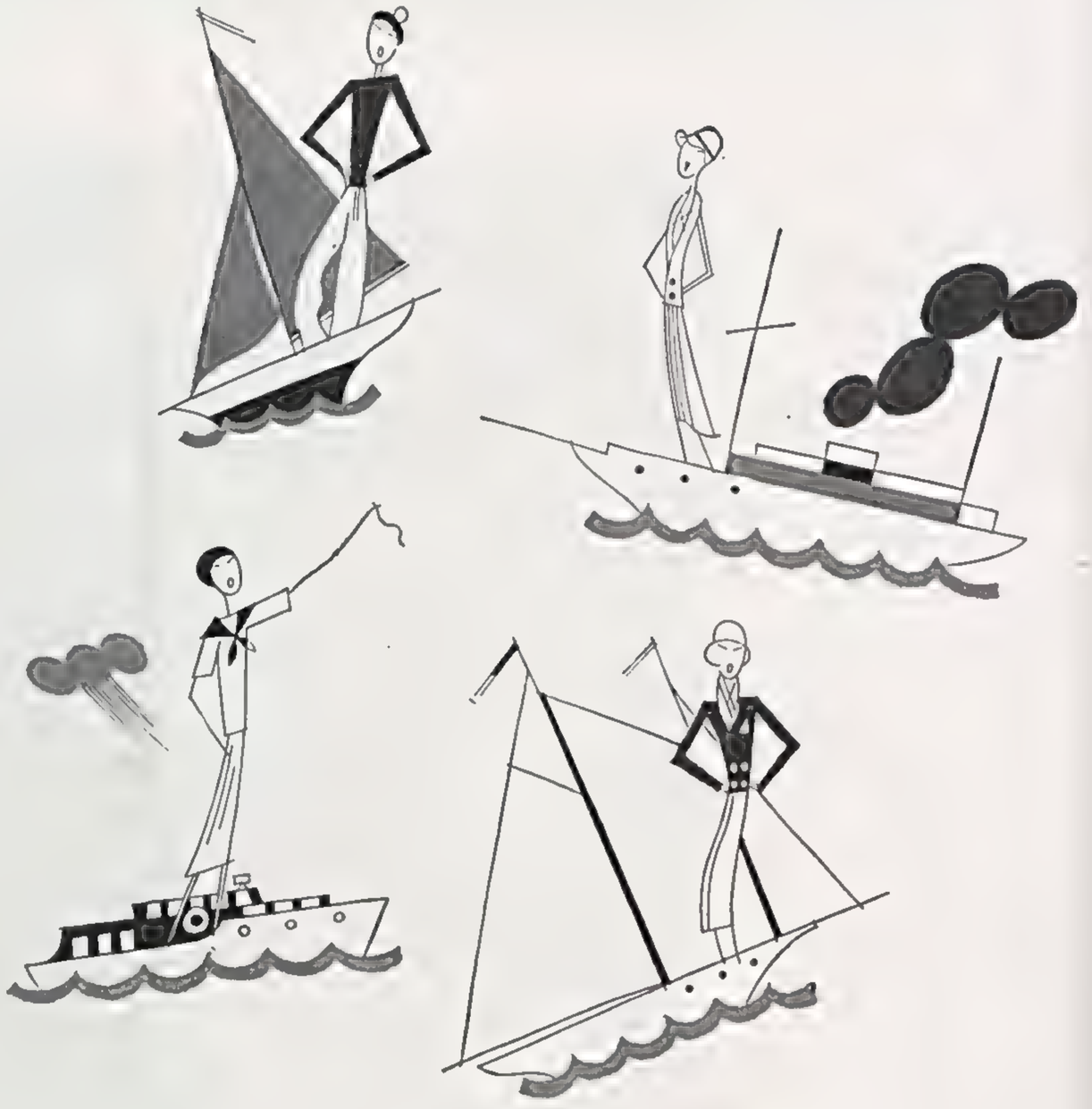
• Do remember that seagoing clothes may be divided in four classes; those for small sailing yachts, for large sailing yachts, for small power yachts, and for large power yachts. The first calls for the sternly practical, the second for the strictly practical, the third for the agreeably practical, and the fourth for the elaborately practical. These are the laws of the Medes and Persians.

• Don't omit to find out what is happening on your nautical visit; whether there will be an exodus one night to shore, which may signify a dance and, therefore, a dress to dance in; whether one must coil ropes and take a trick at the tiller for one's keep. A considerate host will apprise one of these important details beforehand.

• Do choose only simple daytime frocks designed for active sports and made of dead-white lustreless silk crêpe, wool crêpe, flannel, homespun, jersey, or heavy cotton materials. They must be simply cut, with skirts either without pleats or with wide pleats that will keep their shape. Coat sweaters and masculine-looking woollen jackets and scarfs introduce colour. This is almost a uniform for all day. At night, your simplest evening frocks, without trains or trailing draperies, are right.

• Do make it a point to angle about with the best of your own brand of tact, to find out how your host feels about certain points. For instance, he may feel that pyjamas at dinner, however recherché, destroy the ancient tradition of the sea, that any one in trousers is ipso facto a man, and prefer you to wear diaphanous chiffons on his moonlit deck.

• Do by all means—provided your host likes pyjamas—indulge in the comfort of pyjamas for breakfast on deck, trousers or shorts all day, and more pyjamas at night. Trousers of all sorts are a great modern tendency on board a yacht, but, at sea, the owner of a ship is the king of a country, and it is folly to annoy kings. Your particular king may like women in skirts. Find out first!



THE TYPE OF BOAT SHOULD SETTLE THE CLOTHES QUESTION STERNLY, AGREEABLY, ELABORATELY, OR STRICTLY PRACTICAL?



SMART SAILORS STICK
TO BLUE AND WHITE



HIGH HEELS SPOIL
DECKS AND POPULARITY



SAILOR SUITS ARE NOT
FOR SAILING GUESTS



DON'T UNDER-DRESS
THE CREW



THE LATE GUEST
DESERVES TO BE LEFT

• Do, also, in your thirst for the nautical, make sure that you are the type that trousers make sportive and not merely kittenish. If you are the former, you may wear your yellow-and-orange linen pyjamas for breakfast, your flannel shorts all day, and your Vionnet pyjamas with enormous trouser legs like a skirt in the evening. Be sure, also, that you are going on the kind of trip that warrants trousers. If you are going to Newport, for example, you must rival Newport's afternoon dresses and supersmart evening frocks. If, on the other hand, you are going on a lazy cruise or a casual week-end up the Sound, you may revel in trousers to your heart's content and vanity.

• Don't, as you value your reputation for chic, burst forth from the shops clad in full captain's regalia—that is, in clothes adorned with little stars, anchors, ropes, and similar insignia. Preserve an attitude of nautical omniscience and dress simply, practically, but not like the cover of a candy box. Don't come on board any yacht that floats dressed as if for the final chorus of "Pinafore."

• Do bear certain points in mind when preparing to go down to the sea in ships: first, that any strict etiquette that may obtain on a boat does not apply to the clothes of those who may be asked for a casual Sunday lunch—dress, then, as if for a country club and don't invest in a special costume for the occasion. Second, remember that it is not good form to wear the yacht's special colours; leave that to your host.

• Do let's come down to brass tacks: the practical wardrobe for a woman on a yacht is best when based on pure white, and navy-blue and white is the smartest combination of colours, with patriotic red, white, and blue as a possible second. The clever woman, who always buys her clothes with a view to their future background, remembers the overwhelming brilliance and dazzle of the sea when she is picking out dresses for her yacht and puts not her faith in blues that fade, beiges that depress, or pinks that resemble the justly famous Last Rose of Summer.

• Don't, in your efforts to achieve simplicity, take too few clothes or neglect the accessories. Clothes that can do actual work are the order of the day, and sailor's trousers find (Continued on page 90)



Stelchen

PATOU—JAY-THORPE

Patou uses a scalloped motif in intricate detail throughout this distinguished evening dress of white crêpe roma. Scalloped incrustations trim the bodice, the hip-line, and the hem, and the deep décolletage and the bolero-like back give a flattering line. The rather high front décolletage is characteristic of many of the new dresses. The flattering whiteness of the fabric—still an important evening note—is accented by the contrast of the shimmering jewels worn with it, a diamond, crystal, and emerald necklace of unusual design and two diamond and emerald bracelets; jewels from Black, Starr and Frost-Gorham

WHITE SETS OFF COLOURED JEWELS

Printed chiffon with a blossom design in bright blues, rose, and white—clear, sharp colours—is handled with great distinction in the lovely Chanel dress shown below. Shirred bands and soft, fluttering bows on both bodice and skirt are details typical of this designer. The bias scarf is a becoming accessory and one that many women like, as it gives protection on cool evenings or makes the dress a little less formal when the occasion demands it. The very severe décolletage, held in place by narrow shoulder-straps, is extremely smart; jewels from Black, Starr and Frost-Gorham

BARE SHOULDERS AND A TINY SCARF



Steichen

CHANEL—BEST



AUGUSTABERNARD—BONWIT TELLER

ARDANSE—BONWIT TELLER

CHEERING UP THE TIRED WARDROBE

• Midsummer is a time when the wardrobe needs freshening, and the dress at the extreme left is a practical addition, since it is charming for summer, but equally appropriate for wear later on. It is made of cream coloured satin and has an interesting new cowl-like décolletage at the back. The diagonal cut of the skirt is flattering to the figure. This dress is another proof of the revived chic of satin for evening wear

• The black lace costume illustrated in the sketch consists of an evening dress and a short hip-length jacket to match. Both the elbow-length sleeves and the collar are stiffened with horsehair lace, so that they stand out with a flare. The draped line of the skirt is accented by two tiers at the front, and the bodice has straps over the shoulders. This is a costume of great usefulness for informal evening wear, in town and out



• The effective evening bag at the right is in the type of brocade that will go well with any evening gown. It is made of Persian brocade, simply trimmed with a square buckle of green jade, and it is moderate in size

• The slipper of plain crêpe de Chine has bands of gold kid and gold kid heels. It may be dyed any shade

• Red camellias would add a touch of colour to any white evening dress; accessories from Bergdorf Goodman



• Three accessories to freshen up one's costume are shown at the left. The bag of navy-blue or black leather has a modern silver frame. This medium-sized envelope shape is still the most popular type; from Lord and Taylor
• The white suède pull-on gloves, in the new length that covers the cuff of the dress, are a chic accent to the white touches on many costumes; Altman
• Maria Guy designed the very new brown velvet hat; Lord and Taylor

ONE THING NEW

REFRESHES ALL

• A pink blouse, with a soft scalloped collar, and a soft dull blue skirt combine in this two-piece dress of crêpe de Chine—a model of many uses through the summer and, later, under a coat. It is belted at the natural waist-line and very flattering in its neck-line
• The suit of light-weight black wool crêpe in the centre of the sketch has a delightful gilet-blouse of finely pleated white muslin. The only trimming on the suit is the ravelled edge that outlines the skirt, the jacket, and the cape sleeves, which are a smart feature of many new models
• Sky-blue crêpe de Chine is used for the costume at the extreme right—a simple, short-sleeved dress and a bolero-like coat. White bands are inserted on the shoulders of both dress and coat. The same costume in black would be as smart in town as the blue is charming in the country



AUGUSTABERNARD—FRANCES CLYNE AUGUSTABERNARD—ALTMAN AUGUSTABERNARD—ALTMAN



Anton Bruehl
THE BUFFET LUNCH SERVES MANY GUESTS

LUNCHEON SERVED IN SILVER DISHES

When many guests are expected, the stand-up lunch is the most satisfactory. The table may be charmingly arranged, as shown above, its polished surface reflecting silver and glass and the colours of the pink water-lilies in the centre. The tea-set and tray, fluted covered dish, platters, fluted plate and table silver (including the Gadroon, Sutherland and Newcastle designs), are from Black, Starr and Frost-Gorham; the plain plates, centrepiece, plain covered plate, and ladle, from Reed and Barton; Paul Revere punch-bowl from the International Silver Company; food from Sherry; table from Jones and Erwin

HELP FOR THOSE WHO HELP THEMSELVES

For Sunday breakfasts, when a succession of guests appears at irregular hours, the buffet breakfast is an excellent institution. In the arrangement shown below, fruit is heaped upon the compotiers, hot dishes stand on the heater, eggs are in the plate warmer. "Pine-tree" compotiers, double vegetable dishes, and plated plate warmer and cover from International Silver Company; covered dish, coffee service, and heater, Reed and Barton; "Early American" table silver from Rogers, Lunt, and Bowlen

THE noon sun lays long orange fingers across the dining-room, striped by the shadows of the blinds; the modern silver dishes and urns and punch-bowls are reflected, cool and clear, in the polished top of the table. Guests move across this luminous checker-board and ravage the magnificent dishes of lobster or chicken salad and asparagus. They lay in a supply of tender little sandwiches, sprouting with watercress, and retreat gaily to the veranda or into the drawing-room to consume these delicacies.

Sunday is an ideal day to entertain at lunch, because husbands are free to accept, but, with one thing and another, it is often hard to know just how many to expect, after having indulged in rather wholesale inviting by word of mouth. Even if one has not been a little vague in one's count, it is often difficult to reconcile numbers to the size of one's dining-room. The most charming Directoire dining-table will sometimes seat no more than eight. For a thousand reasons, the stand-up lunch is one of the pleasantest and most practical ways of entertaining.

The dining-room table is set with silver platters and vegetable dishes, with piles of plates, napkins, and knives and forks. One helps oneself. On the sideboard may stand additional dishes and the big silver punch-bowl, or one may (Continued on page 90)



Anton Bruehl

BREAKFAST IN THE ENGLISH MANNER



• The black Wedgwood set makes the tea-table smartly modern. The plaque is of blue and white Wedgwood, with the "Dance of the Hours" design; obtainable through Plummer
• At the left is a white "hand-lamp;" from Jones and Erwin
• White dominates the arrangement at the extreme left, with a white-and-gold French Provincial desk, bench covered in coral velvet, turquoise-blue lamps with white taffeta shades, and a Chinese Chippendale bookshelf; from Syrie Maugham
• The backgammon table, below, chintz-covered chairs, wall-paper screen, and needlework rug are old; from Tate and Hall

Martinus Andersen



• Thé-au-lait curtains with crystal fringe and mirrored cornices and radiator boxes contrast the old and new in the arrangement at the left; Thedlow • The English goblets shown below have foxes's heads; from Rose Cumming

Martinus Andersen

"OH, dear," she sighed, "I'm sick of summer." She felt tired of tennis, sated with golf, and wan with water sports. Bound about with her last year's curtains and ornaments, she felt like a bored little chrysalis, hell bent for metamorphosis. The annual instinct to do over her apartment was creeping upon her. It felt revolutionary, but really it was only the primitive urge of prehistoric woman to refurbish the cave.

Curtains, lamps, rugs, and a galaxy of little bibelots that would rejuvenate the place drifted through her head like visions of sugar-plums. Her arms itched to move all the furniture.

And so she went all over New York, up-town and down-town and in my lady's chamber. And she learned a great deal and bought a great deal, and, when she got through, her apartment was a thing of beauty and a joy.

This is what she found. My lady's chamber was Rose Cumming's Fifty-Seventh Street shop, where she was shown the most beautiful (Continued on page 86)

HOUSEHOLD GODS OF 1930

FROM NEW YORK SHOPS



CREED • AMY LINKER

CLOTHES FOR THE OPEN SEASON



At the left, above, is a brown-and-beige tweed suit with wide side pleat; from Creed. Amy Linker's mixed tweed, in autumn colourings, has a Norfolk back and knickers

The Burberry three-quarters length shooting mackintosh, at the left, is of mixed wool and cotton and has ample back width. The fine, close weave makes it water-proof

BURBERRY

SPORT in general may be a logical and leisured activity; shooting is a ravenous passion. Men and women who rejoice in that uncontrollable desire to aim at and reach a black speck in the sky, to stop forever, by a simple exercise of will, the ethereal course of a lightning flight—those people have their life and future marked out for them, in strict obedience to the shooting calendar. They will spend the last week of August and the beginning of September in Scotland, walk on the wide moors, stand behind their butt, and await the grouse. They will rush back to France and England and motor at high speed out from Paris or London to the dry fields of Beauce and the green fields of Hampshire, torn between invitations for partridge drives, in the glory of the first autumn, and pheasant drives in the biting winds of December.

Meantime, they may have shot hare in Hungary, wild duck in the north of Italy, snipe in Brittany. Late January will find them in Tunisia, ready for the quail passage, and, beyond, there lies deep Africa with her promise of wilderness and big game.

In England, the Duchess of Sutherland; in France, the Duchesse de Mouchy, the Princesse Stanislas Poniatowski, the Marquise d'Imécourt; Mrs. Goelet,



CREED

A tweed of deep flax-blue, black, and beige is used for this suit, from Creed, with a skirt with a wide box pleat in front and a fitted jacket with a belt in back

Madame de Wickfeld, Americans who are so often Scotland's hosts, are all experienced shots. They know the excitement of the sometimes long, but expectant waiting under the burning sun's rays or in endless showers of rain; the quick decision that, in a whole covey of partridges, singles out just the right bird; the joy of success and, also, the moments of discouragement.

No wonder that on such thrilling occasions, clothes are considered as the helpful companions on which we depend, absolutely, for our comfort and freedom. Women take great care and spend much time and real thought on their shooting clothes, but the smart woman is not at all frightened by well-worn skirts and jackets. She feels, on the contrary, great respect for that friendly little old brownish suit, of a good many seasons' wear, in which, somehow, she has always made her personal records. However, now that the proportions of our clothes have changed, shooting clothes also must be ordered anew.

Shooting is, after all, a very manly sport, and women should never forget this. For they should look, not masculine, of course, but absolutely to the point. Exaggeration both of the masculine and of fantasy is forbidden. The slightest mistake is bound to bring cruel criticism; thin shoes, showy colours, a poor waterproof, no proper shooting seat, are the points to which men object. Thin shoes mean that their owner is deeply ignorant of rough country life; showy colours, especially white or red, frighten the game away; and well-bred shots feel they must offer their own waterproof if it rains or their seat if the track is endless—all of which is quite against the rules of the game. *A la chasse,* each shot, man or woman, ought to be self-sufficient, have the right (Continued on page 84)



CREED

Above is a straight, furless top-coat of leaf-brown cheviot with attached wool scarf. The Jones blouse (left) is a simple, mannish sports type; supple felt hat from Motsch



JONES • MOTSCH



BUSVINE

Natural coloured tropical drab is used for this practical model, right for shooting in every detail. This fabric is light and comfortable for hot days. The skirt is buttoned down the centre front over knickers that are much like men's shorts, of the same material. The blouse, of soft English silk-and-wool jersey, has a collar of toile de soie

THE SUIT BEHIND THE GUN



A NEW FACE ON MAKE-UP

HOW, WHEN, AND WHERE TO APPLY IT

FEW things in this modern mode are more modern than present-day make-up. To begin with, cosmetics are an inherent part of a fashion era that sublimates the feminine phase and subdues the masculine. Make-up, to-day, is frankly with us. We don't mind in the least if it looks artificial, provided it looks well! Furthermore, there is skepticism abroad as to whether, after all these years of free publicity, Nature is the best artist after all. Many women feel that a face tinted with consummate skill according to sound principles of make-up is more effective than the same face made up with the sole intention of reproducing Nature's handiwork.

Cosmetics, in this day of 1930, are so excellent and so varied, their qualities are so widely advertised and described, that they are comparatively an open book to every woman who has eyes to see and read about them. But no cosmetic, no matter how carefully it is chosen or how much it may cost, is successful unless it is skilfully applied, and this matter of application is one that should be taken seriously and treated with the intelligence it deserves.

First in consideration comes the item of face powder. The shade of face powder should always match as closely as possible the underlying colour tint of the skin on which it is used. The little hollow beneath the collar-bone on the shoulder reveals the true skin tone better than the skin on the face, and samples of powder that you already have can be tested in this area. Allow a moment for the powder to sink into the skin before judging it. There should be no line of demarcation where the powder stops. Examine the skin on the cheek-bones and at the sides of the nose where there may be shadows, to get any overtones or undertones of colour that should be incorporated in the basic shade. If you have powder blended at a good salon, the specialist will tell you what shades have been used, and in what proportion, and you can blend the shades yourself thereafter if you prefer. But be sure that the mixture is really blended! Stir it up with a spatula and shake it and shake it in its box, until every individual streak or grain of colour is absorbed in the blend, otherwise the incomplete blending will reveal itself.

Powder should always be applied from the throat up, not batted at the face with a puff in the manner that many women unconsciously employ. If you want to do the very best by your make-up, apply a generous amount of powder with a velours or swan's-down puff, then smooth it off carefully with one of those imported lamb's-wool puffs that can be purchased in some of the department shops. If you don't want to trouble with two puffs, pursue the same movements with a single puff, as the smoothing off takes but a moment and leaves a finished look to the skin. Never powder around the eyes, but be sure that the powder is always blended down onto the neck. The chin is all too often allowed to mark a parting of the ways between the neck, which goes one colour, and the face, which goes another!

Applying rouge is the most difficult and the least understood phase of make-up. Without stopping to consider, most of us think that we use rouge to put colour in our cheeks. But most of us are wrong. What we do—or should do—is to provide a frame for the eyes. For the primary purpose of rouge is to create an accent, not to provide colour. Furthermore, we are accustomed to putting it on in the area near the centre of the cheek. This, we hazily believe, is the "natural" position, and therefore right. Again we err! The place for rouge is on the cheek-bones—never below them.

Rouge casts its own shadows before it, and the only reason to apply it beneath the cheek-bones is to create an old or tired appearance (and any one can imagine how frequently that is the thing desired, outside of character parts in theatre or movies) or to reduce the apparent size of a really plump face. One foreign make-up specialist says that the great American disease is that of "fallen rouge." For not only does artificial colour placed in this erroneous position—below the cheek-bone and too far in towards the nose—cast undesirable shadows; it tends to pull the entire expression of the face down, whereas rouge, correctly placed, should be a veritable face lifter.

In applying rouge along the upper parts of the cheek-bones, start directly beneath the pupil of the eye, never any nearer to the nose. Blend it along the bone upwards, almost to the corner of the eye; then, starting from the same centre, continue it out almost to the hair-line. Always blend it at the edges carefully. Incompletely blended rouge is spotty and unfinished. If you give yourself the acid test of applying rouge in this manner on one side of your face and in some other way on the other, you will find that you look like (Continued on page 82)

HORSE RACES

AT BELMONT PARK



MRS. HENRY CARNEGIE PHIPPS

MRS. DODGE SLOANE



MRS. HAROLD E. TALBOTT



MISS FRANCES GILLMORE

PRINCESS CHLODWIG

HOHENLOHE-SCHILLINGSFÜRST



MRS. PRESTON DAVIE

MRS. OLIVER FILLEY

(BELOW) MISS FLORENCE LOEW

(RIGHT) MRS.G. MACCULLOCH MILLER



MISS GRACE AMORY

MISS BARBARA BABCOCK

MRS. J. AVERELL CLARK

BOAT RACES

AT GLEN COVE

Madame Eyre de Lanux used rare greenish grey galuchat for the simple dressing-table shown at the right, which was made for Mrs. Forsythe Sherfesee. Above it, an oblong of mirror is attached to the wall, over a plaque of transparent glass. The galuchat chair has a grey leather seat. Silver toilet articles by Puiforcat



(LEFT) GREEN-GREY GALUCHAT

(BELOW) WHITE AVODIRÉ WOOD

Sonia, Paris

This modern coiffeuse, designed by Desny for Mademoiselle Thurnauer, is made of polished white avodiré wood, which resembles mahogany in texture. The movable triple mirror is lighted at the top by a metal-covered electric lamp. The chair is of grey leather and avodiré wood. The modern toilet articles also were designed by Desny



Mattie Edwards Hewitt

NOTTINGHAM LACE

Nottingham lace curtains, used over pink, have been called out of the past to drape the dressing-table shown in the photograph at the left, which was designed by Jones and Erwin for a charmingly old-fashioned bedroom. The draperies are caught with rosebuds, and tiered curtains at the windows on each side echo the Victorian feeling

FIVE SMART DRESSING-TABLES

OLD-FASHIONED AND MODERN



Sonia, Paris

A GLASS SHELF IN A MIRRORED CORNER

The photograph at the right shows the interesting use that Pierre Barbe has made of a corner of a bedroom in the house of Madame Roy-Lewis. A modern dressing-table is made of a triangular glass shelf, which joins two immense wall mirrors, running from the metal baseboard to the ceiling. Three metal drawers are arranged below

The Régence dressing-table shown in the photograph below stands in a modern setting and is owned by the Comtesse Charles de Polignac. It is made of inlaid rosewood. A Régence tabouret covered with an old tapestry in blue and pink, antique ornaments, and a silver toilet service are used with this attractive table



RÉGENCE DRESSING-TABLE



LUCIEN LELONG • LUCIEN LELONG

FOR SARATOGA

NEWPORT

NEW YORK EVENINGS

LONG ISLAND AFTERNOONS

A printed chiffon with green leaves and blue flowers on a pale blue ground is cool and refreshing on the hottest of summer days. Lelong achieves an interesting effect in "Belle du Jour" (extreme left) by using a double bib-like collar and elbow-length sleeves

"Mille-Fleurs," at the right in the sketch, has the short sleeves that are so smart and so cool. A collar with loose panel ends and a full circular skirt are other effective details. The chiffon is printed in lovely pale tones of green, red, and light brown



JANE RÉGNY • AUGUSTABERNARD • CALLOT

A MIDSUMMER FLURRY OF SUMMER CHIFFONS

Fan-shaped cut is cleverly used to introduce fulness into the skirt of this summer afternoon dress, "Miramar," which was designed by Jane Régny. A draped collar softens the neck-line. The charming chiffon of which it is made is printed in cool greens and blues

Chiffon, printed in pale grey, lemon-yellow, and black, is used for "790," a dress that has a lovely draped bodice and typical long Augustabernard sleeves. A bow on the shoulder holds the bodice drapery, and circular godets give graceful fulness to the skirt

Short sleeves and a softly draped jabot, which contributes a novel touch by turning back upon itself to become a part of the collar, are the interesting details of this chiffon Callot dress, "Mélodie," in a very lovely combination of pale yellow, soft rose, and grey



MIRANDE



Hoyningen-Huené, Paris

MADELEINE

BEADING IS BACK AGAIN IN FASHION, OFTEN

DRAPED AND HANDLED WITH A LIGHTER TOUCH

MIRANDE

At the left on the opposite page is Mirande's lovely "Violetta," of topaz-yellow georgette. Strands of pale topaz coloured crystal beads form the double rows of fringe that edge the bolero and tunic. The skirt fulness is concentrated at the back; posed by Lillian Fisher

MADELEINE

Chiffon, powdered with crystal beads, lends itself to new treatment in Madeleine's "Statuette," on the opposite page. Godets and a pleat-like front panel add variety. A black chiffon cape scarf with jet beads may be added. Satin slippers from Hellstern; Alexandrine gloves

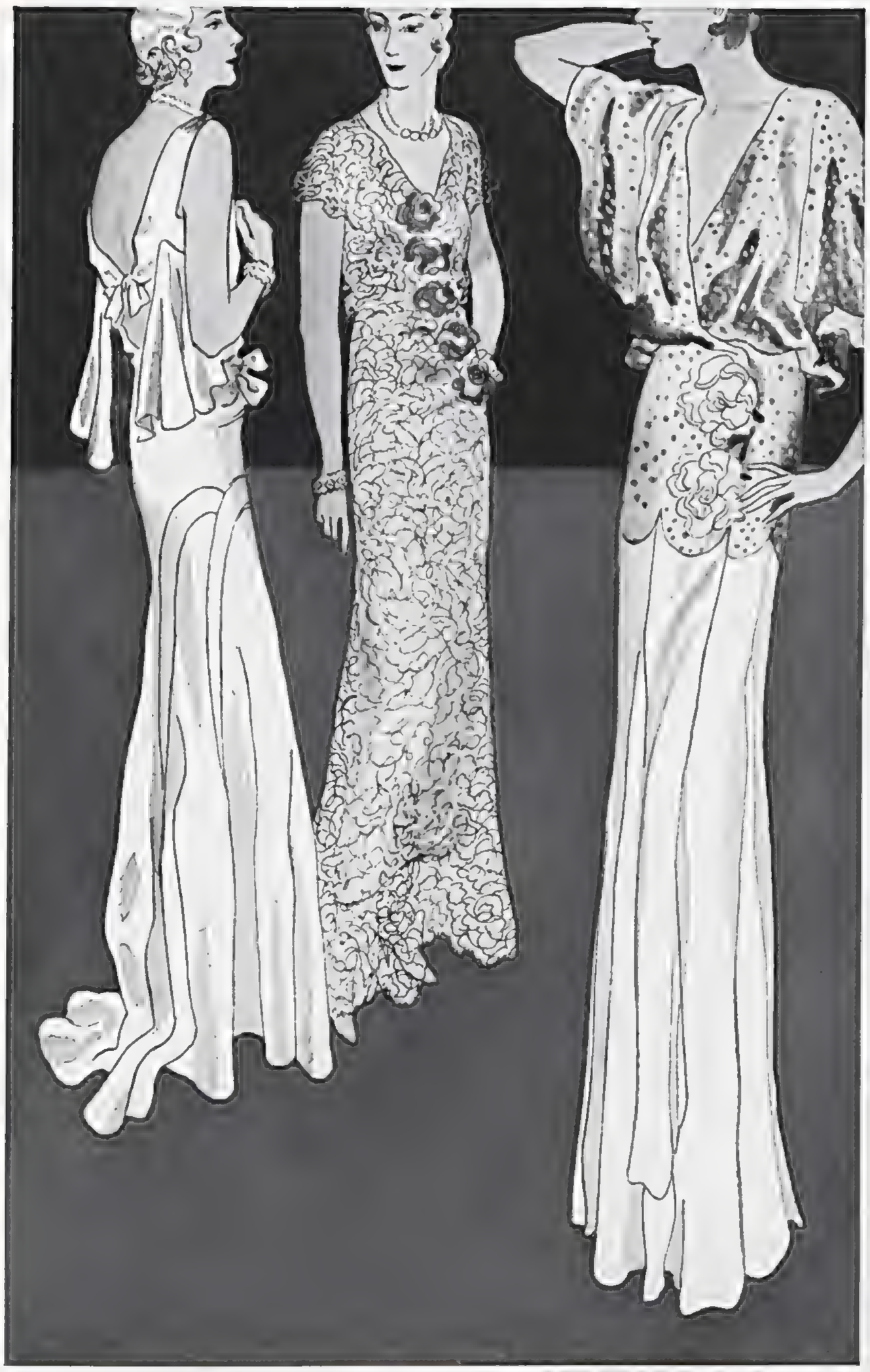
AUGUSTABERNARD

A delicate use of paillettes gives formality to Augustabernard's "787," at the right. The dress is of shell-pink chiffon and tulle, and the iridescent paillettes are scattered in lines through groups of ruffle-like shirring and outline alternating bands; the jewels from Boucheron



Hoyningen-Huené, Paris

AUGUSTABERNARD



JAY-THORPE • SAKS-FIFTH AVENUE • SAKS-FIFTH AVENUE



JAY-THORPE

• At the left above is illustrated an unusually charming formal tea-gown of pink crêpe de Chine. The graceful, flowing lines of the full pyjama skirt are repeated in those of the tuck-in bodice, with its bolero effect at the back

• Heavy beige lace worn over a slip of white satin is used for the model in the centre above, which is almost exactly like an informal evening gown. The wrap-around fastening is held with pale pink roses, and the short cape sleeves are slightly circular

• Very formal and chic is the white crêpe roma tea-gown shown above, at the right, with a top section of embroidered silver metal and wide, gracefully falling cape sleeves

• Peach coloured chiffon is used in the soft négligé tea-gown at the right, with a short jacket of the chiffon and a peach satin belt

TEA-GOWNS THAT LOOK LIKE DRESSES

• Shell-pink satin, with a cowl cape of yellow and pink chiffon, makes the costume at the left, below, a charming tea-gown to wear for informal dining. The filmy cape ties in back, creating an effect of soft and graceful drapery

• Another skilful combination of chiffon and satin is achieved in the tea-gown shown in the centre. Chartreuse satin, fitted and with a high waist, is worn under a jacket of green chiffon. A belt of tricoloured satin is a bright and sophisticated touch

• Very picturesque and charming is the tea-gown at the right, with its old-fashioned and yet ultramodern silhouette. It is of creamy net lace with tiers of slightly gathered ruffles, and the underslip, of flesh chiffon over chartreuse chiffon, gives an added note of delicate colour



THREE MODELS FROM JESSIE FRANKLIN TURNER



1. This dress of black jersey with a surplice bodice was seen at Longchamp. A polka-dotted scarf falls in a long panel. The turban is of white jersey

2. In the Bois, this pale blue crêpe de Chine blouse was worn with a bright dark blue woollen suit. The dark blue straw hat is from Marie-Alphonsine

3. This smart costume seen at Deauville was all in light blue and consisted of a jacket and skirt of light-weight woollen and an organdie blouse. Even the shoes are in light blue

4. A black and a white satin handkerchief are knotted as a scarf and passed through a buttoned tab on the skirt of this costume

5. For lunch at the Ritz, the Princesse de Faucigny-Lucinge wore a scarf and turban of blue-and-white dotted foulard

6. The Comtesse de Foresta wears an ensemble of navy-blue woollen with a fichu scarf of light-weight woollen in white

7. This short-sleeved black georgette crêpe dress is worn with real turquoise beads looped at the neck. Turquoises are being much worn



A WHIFF OF AUTUMN

FROM VOGUE'S

PARIS SKETCH-BOOK



8. The ruffled train of this white crêpe romain evening dress, seen at Deauville, shows a Spanish influence. The gloves are in beige to match the short cape of summer ermine, and diamond jewels are worn

9. Pale beige lace is used for this ruffled evening frock, also seen at Deauville, with long gloves and shoes in the same shade and an evening bag of lamé

10. At the Pigalle Théâtre, this Chanel dress of pale blue georgette crêpe was worn. The accompanying long scarf was doubled

11. Many women are wearing two sharply contrasting colours, separated at the waist-line, as in this model in black and bright red. Note the little jacket of paillettes

12. Madame Paul Dubonnet wears a Chanel dress of black paillettes. The diamond necklace has two pendants, one in back and one in front

13. This evening dress of fine white lace was seen at the Ambassadeurs. It is worn with a short white satin coat, trimmed with sable, green shoes, and a green chiffon handkerchief

DESIGNS FOR PRACTICAL DRESSMAKING



5344 5347



5352

• Coat No. 5344—Broadcloth is the material used for this double-breasted princesse coat with an underarm gore, a narrow collar, and shaped lapels. The set-in sleeves have cuff bands. Designed for sizes 32 to 46

• Frock No. 5347—Two tones of silk crêpe give the smart contrasting effect to this one-piece frock with shaped inserted side godets in the skirt, a cowl collar in one with a shoulder yoke, and set-in fitted sleeves. Designed for sizes 32 to 42

• Frock No. 5352—The scarf, looped in a new way, and the slightly bloused back give interest to this dress of crêpe marocain. Side panels achieve a graceful and slenderizing silhouette. Designed for sizes 32 to 44



5351



5340

A CONTRASTING NECK-LINE IS NEWLY SMART

• Ensemble No. 5351—An unusually attractive effect is given this costume by means of the soft vestee and draped collar and tie of silk crêpe in a contrasting colour. A skirt with inverted pleats, front and back, below a shaped yoke, is joined to the blouse under a belt. There are set-in sleeves. The bolero jacket that accompanies the frock has three-quarters sleeves. Ribbed silk is the fabric. Designed for sizes 14 to 20

• Frock No. 5340—The wrapped front, with circular side fulness, is a noteworthy feature of the frock of façonné silk at the right. A fold of plain silk crêpe finishes the neck and surplice front and is repeated on the sleeves. Designed for sizes 32 to 46

PLEATS, INSERTS, AND FLOUNCES CONTEST HONOURS



• Frock No. 5341—This silk crêpe frock has a skirt with a graceful circular flare, front and back. An unusual scarf falls from the shoulder in back. Designed for sizes 32 to 40

• Frock No. 5343—The triple-flounce silhouette is featured on a dress of semi-sheer crêpe, and a circular collar outlines the yoke-line. Designed for sizes 14 to 20

• Evening Frock No. 5346—The surplice line is very effective on this wrap-over evening frock with a cascade lapel and a wing-like cape back. Designed for sizes 34 to 46

• Frock No. 5342—A circular skirt section, with a godet effect at the side front and back, gives grace to this afternoon frock of crêpe or satin. Designed for sizes 32 to 46

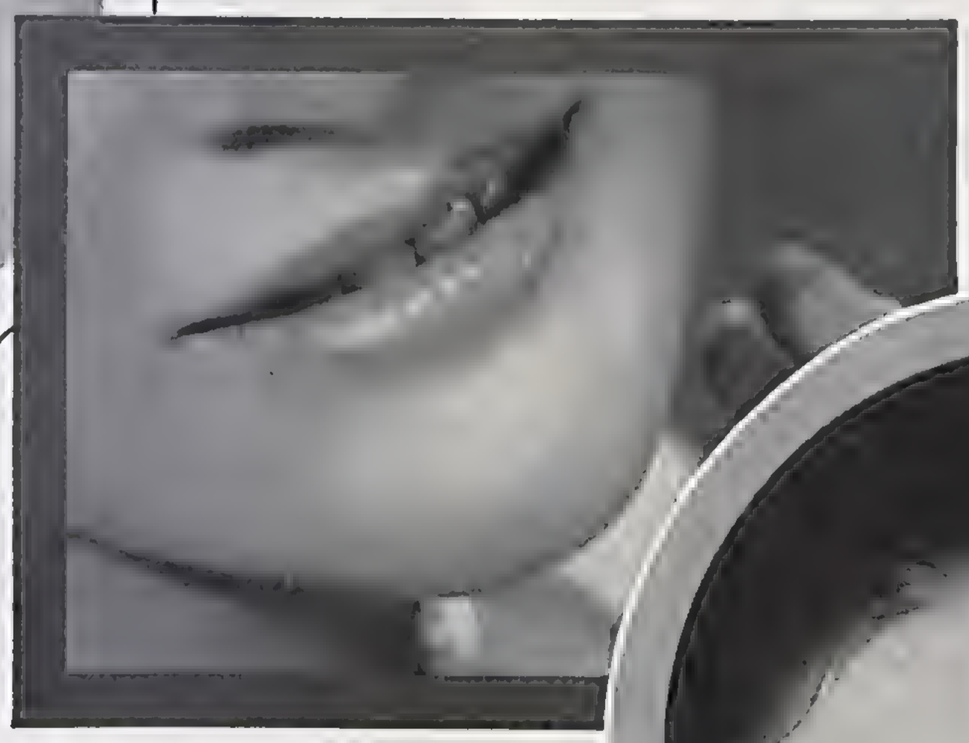


They can shatter his dreams . . .

Coarse, Conspicuous Pores



on Nose . . .



Chin . . .

Forehead . . .



IN the skin he loves to touch pores are small—clean—the whole secret of lovely skin texture!

Small clean pores mean freedom from blackheads and blemishes—mean a faultlessly smooth, fine complexion.

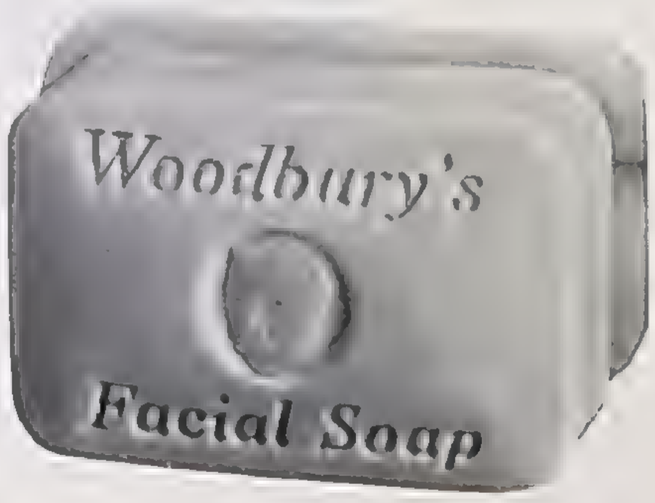
Woodbury's Facial Soap will help you to guard against big pores—coarse texture—for Woodbury's actually *shrinks large pores to fineness.* The first time you use Woodbury's you will notice its astringent action on your skin. You will feel how much finer and smoother it is than ordinary soaps—how much more penetratingly it cleanses.

Formulated by a skin specialist who spent a lifetime studying the skin and its needs—Woodbury's makes lovely skin texture by gradually reducing coarse pores — freeing them of the hardened fatty substance that has caused them to enlarge—keeping them clean and active.

Even if the pores of your face are no longer as fine as they once were—you can change this condition. Every day your skin is changing—old skin dies and new takes its place. Regular care with Woodbury's will help to give the new skin, as it forms, the close fine texture that is your right—that everyone admires.

Begin using Woodbury's today, and see what an improvement it will make in the tone of your skin. See how it shrinks large pores so that they become inconspicuous.

With each cake of Woodbury's comes the booklet of Woodbury treatments—the most famous in the world. They have helped millions of women to overcome blackheads, blemishes, sallowness, excessive oiliness, and to build up a clear beautiful complexion. Let Woodbury's help you, too, to have "A Skin You Love to Touch."



Woodbury's is 25 cents a cake at any drug-store or toilet-goods counter. It also comes in convenient 3-cake boxes.

Send for the large-size trial set

John H. Woodbury, Inc., 1415 Alfred Street, Cincinnati, Ohio
For the enclosed 10¢—please send me large-size trial cake of Woodbury's Facial Soap, Facial Cream and Powder, Cold Cream, treatment booklet, "*A Skin You Love to Touch*," and instructions for the new complete Woodbury "Facial." In Canada, The Andrew Jergens Co., Ltd., 1415 Sherbrooke Street, Perth, Ont.

Name _____

Street _____

City _____ *State* _____

© 1930, J. H. W., Inc.



5350 5348



NEW FROCKS WITH SMARTLY SIMPLE LINES





5345 5349

• Frock No. 5350—Double, shaped collar and cuffs of silk crêpe are an effective detail of this belted, semi-princesse, wool crêpe frock. Designed for sizes 32 to 44

• Frock No. 5348—Wool crêpe is used also for a frock with a pleated skirt front and a buttoned-over blouse with piqué collar and cuffs. Designed for sizes 14 to 20

• Evening Frock No. 5345—This simple, distinctive dress of poult de soie has shaped circular side inserts and fulness at the shoulders. Designed for sizes 32 to 42

• Frock No. 5349—The softly draped neck-line and under-sleeves of contrasting georgette give a new note to this silk crêpe frock. Designed for sizes 32 to 44

DESIGNS FOR PRACTICAL DRESSMAKING

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 15 North Jefferson Street, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of the patterns are given on page 89

LES POUDRES COTY

REVEAL TO WOMEN A WIDER RANGE OF LOVELINESS

Do you limit yourself to a few "becoming" colours?—are you afraid to wear all the smart new shades of the season? The colour genius of Coty now makes it possible for every woman to wear any shade she may desire. Simply use the correct tone of LES POUDRES COTY and LIPSTICK to harmonize your complexion and gown. With two new shades, Coty completes the scale of perfect flesh-tones which give the artistic balance with every colour of the rainbow.



INDELIBLE LIPSTICK

Shaped to define the lips—
Light, Medium, Dark.

These tones blend perfectly with the flesh-tones of Les Poudres Coty.

ONE DOLLAR

TWELVE PERFECT FLESH-TONES

Naturelle	Rachel No. 1	Nacrée (New)	Rose No. 1	Cotytan	Ocre
Blanche	Rachel No. 2	Severose (New)	Rose No. 2	Ocre-Rose	Mauve

ONE DOLLAR

Write for "DIVERSITY IN BEAUTY"—Coty's new guide to colour harmony. Coty, 714 Fifth Ave., N. Y.—Place Vendôme, Paris.



Sports are hard on your hands unless you protect them with Hinds!

HANDS cannot stand constant exposure to wind, hot summer sun, and salt water, unless they are protected. Wind and water dry the skin, beating suns coarsen it, adventures into the rough for lost balls scratch and toughen your fingers.

But fear for your hands need never spoil the joy of summer sports if you use the soothing protection of Hinds Cream.

Use it generously before you go out, after you come in—and your hands will be soft and smooth through the happy, outdoor summer season.

Refine the texture of your skin with Hinds Toning Cleanser

This extraordinary new liquid cleanser cleans your pores thoroughly, makes them exquisitely fine, tones your skin and refreshes it. Used together with the new Hinds Cleansing Cream and Hinds Texture Cream, it will keep your skin radiant and young. Hinds Toning Cleanser is 60c at all drug counters.

LEHN & FINK, Inc., *Sole Distributors*
Dept. 430, Bloomfield, N. J.

Please send me a sample bottle of Hinds Honey & Almond Cream—the protecting cream for the skin.

(PRINT NAME AND ADDRESS)

Name.....

Address.....

This coupon not good after Aug., 1931. In Canada, address Lehn & Fink (Canada) Limited, 9 Davies Ave., Toronto 8

HINDS *Honey & Almond* CREAM

© 1930, Lehn & Fink, Inc. REG. U. S. PAT. OFF.



Martinus Andersen

ON HER DRESSING-TABLE

NOW that femininity has come into its own in fashion, beauty accessories can be as charmingly feminine as they like. Some of the first to take advantage of this quality are the new cases for powder and rouge introduced by Richard Hudnut in the Du Barry series. These little squares of silver-and-platinum-finished metal with miniature star motifs in rose-red provide unusually decorative pieces of equipment, as well as an inclusive range of shades in powder and rouge. There are compact rouges in nine shades, including such specialized colours as "petal," "nasturtium," and "stage." There are compact powders and loose powder in a specially designed case with an ingenious device for revealing the powder. There are double cases, with any desired combinations of rouge and compact powder, and to make the whole really complete, there is a triple case with lip rouge in addition to the rouge and powder. Whatever your preference or requirement, it is sure to be included in this variety.

The new Boncilla preparations come in unusually smart containers. Terri vanity-cases have individual modern designs in colour; from Altman in a new and extremely light texture, a veritable feather-weight quality that retains its admirable adherent qualities and is available in the same well-chosen group of shades. The Du Barry and Le Début preparations are available wherever fine cosmetics are sold.

MIDSUMMER AIDS

Another new Du Barry item is a liquid rouge, a form that many women find especially satisfactory for use during hot weather, both for the cheeks and the lips. This rouge is thoroughly natural in appearance and will not run or become streaked. A discreet touch of it over a light application of lipstick or salve succeeds in lending an indelible quality to the latter. If your hair is dry and lifeless, as it unfortunately tends to be at this time of year, the Du Barry brilliantine will prove a boon. Contained in a convenient, screw-topped bottle, it is light, smooth, and perfumed with only a slight overtone of fragrance, and it will prove of marked assistance in restoring the natural sheen to the hair and in lending a few additional high lights, as well. Another aid to summer-worn appearances is a pore preparation that helps to refine the pores of the skin when they have suffered from exposure to the elements. This is a powder in a sifter-top can that is formed into a paste with the addition of a few drops of water. After the face has been cleansed and bathed in warm water, a thin layer of the moist paste is applied over any part of the skin in which the pores seem distended and allowed to remain until it is dry. When it is washed away with cool water, the skin is found to be visibly freshened and refined.

Le Début powder, a variety that has met with great success ever since its appearance last year, is now offered

A VERSATILE ESTABLISHMENT

To many women, the ideal establishment is one in which every beauty rite can be performed without the necessity of going farther than from one floor of a building to another. Such an establishment is that of Emile, Your Hair-dresser, in its shining new building in West Fifty-Seventh Street. One complete floor is devoted to the care and waving of the hair, another to facial treatments and manicures, and a third to an institute of therapy.

The permanent waves given in this salon, aside from being natural and becoming in effect, have an additional virtue in that the time required for heating the hair is never more than three and a half minutes; indeed, it is more usually three or three and a quarter—a consideration that is of no little importance in the minds of those who are contemplating a permanent wave. The marcel waves given in this salon are soft and natural in appearance, a result due to the principle on which they are based, namely, that all natural curls are originally spiral in form. Thus, to create a natural-appearing marcel, in this salon, the hair is first waved in spirals from the scalp out, then set in soft, loose waves with a lukewarm iron, used flat. A medicated shampoo is another feature of this establishment, and it is one in which comfort is combined with healthful results. A liquid preparation is applied directly to the scalp with a little brush and rubbed in while the client is seated in a comfortable, upright position. The head is bent over the basin only for the rinsing at the end. This liquid shampoo may be purchased in bottles at the salon, and only a very small quantity is required to make a soft, fluffy lather and to leave the hair and scalp thoroughly clean.

In the department of facial treatment, the directress, a person thoroughly grounded (Continued on page 82)



"What I know about *nice* women"

LISTEN to a doctor whose practice includes hundreds of the better class. "It is simply unbelievable," he says, "how many women—supposedly nice, fastidious women—are suffering from halitosis and utterly ignorant of the fact. Is it any wonder that husbands grow indifferent and that friends avoid them? My position as a physician has allowed me to speak pointedly to such patients about this unnecessary condition and they have usually thanked me for it."

Be the first to suspect yourself of having halitosis (bad breath). So many everyday conditions cause it that it is folly for anyone to assume complete freedom from it. Defective teeth, for example. Fermenting food particles. Pyorrhea. Germ infections of the mouth.

Keep yourself on the popular side by gargling with full strength Listerine morning and night, and before meeting others. Listerine instantly ends halitosis and leaves the mouth feeling fresh, clean, and invigorated.

Though safe to use, Listerine is so active a germicide it kills even Staphylococcus Aureus (pus) and Bacillus Typhosus (typhoid) germs in counts ranging up to 200,000,000 in 15 seconds (fastest time accurately recorded by science). Naturally, it combats infections and fermentation, which cause odors. Being a powerful deodorant, it destroys the odors themselves. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

50c-quality
LISTERINE
Shaving Cream
Now **25c**

FOR *HALITOSIS* . . LISTERINE . . *THE SAFE ANTISEPTIC*

The New LAFAYETTE

Decorated in l'art moderne as France Decrees the moment



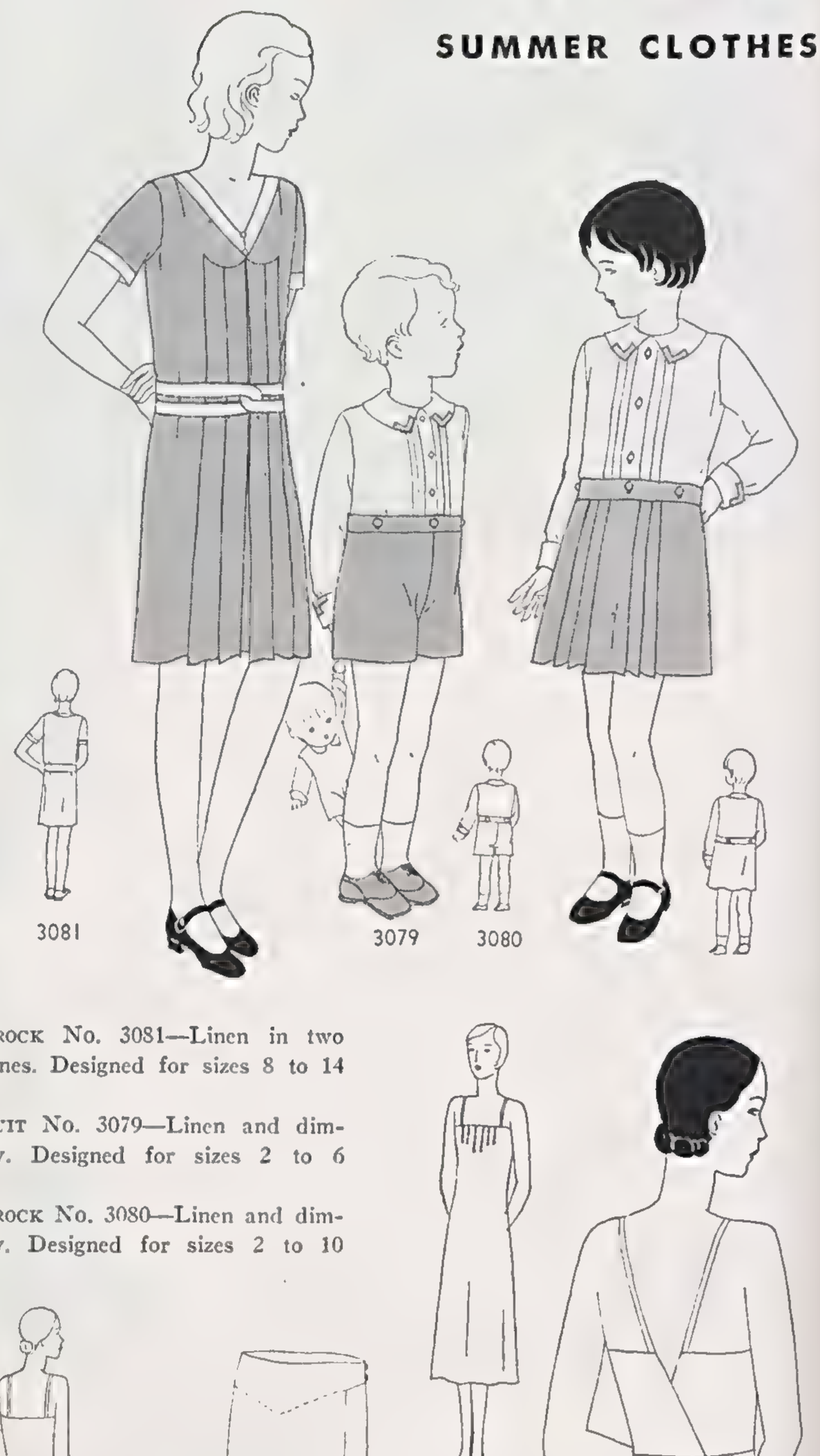
Salon Mixte of New "Lafayette"

SOMETHING you have been waiting for . . . a cabin ship with de luxe comforts! » » Decorations by such artists as Guy Arnoux . . . rugs by Aubusson . . . great wide modern windows that flood every Salon with sunshine, daring modern lighting . . . a lavish sweep of deck for sports and lounging . . . ventilating system throughout the same as that of the *"Ile de France"* » » Every cabin with its bath or shower . . . adjustable heat control and plenty of trunk space » » English speaking stewards who anticipate every wish . . . French Line cuisine, known the world over » » The *"De Grasse,"* the *"Rochambeau"* and the *new "Lafayette"* manned by French seamen, whose ancestors tamed the Atlantic before Columbus, form the cabin service across the "longest gangplank in the world" to Plymouth for London . . . a few hours later Le Havre, the port of Paris, down the gangplank to a covered pier . . . a waiting express . . . three hours and the city Napoleon loved.

French Line

Information from any authorized French Line Agent or write to 19 State St., New York

LINEN AND DIMITY FOR YOUTHFUL SUMMER CLOTHES



FROCK No. 3081—Linen in two tones. Designed for sizes 8 to 14

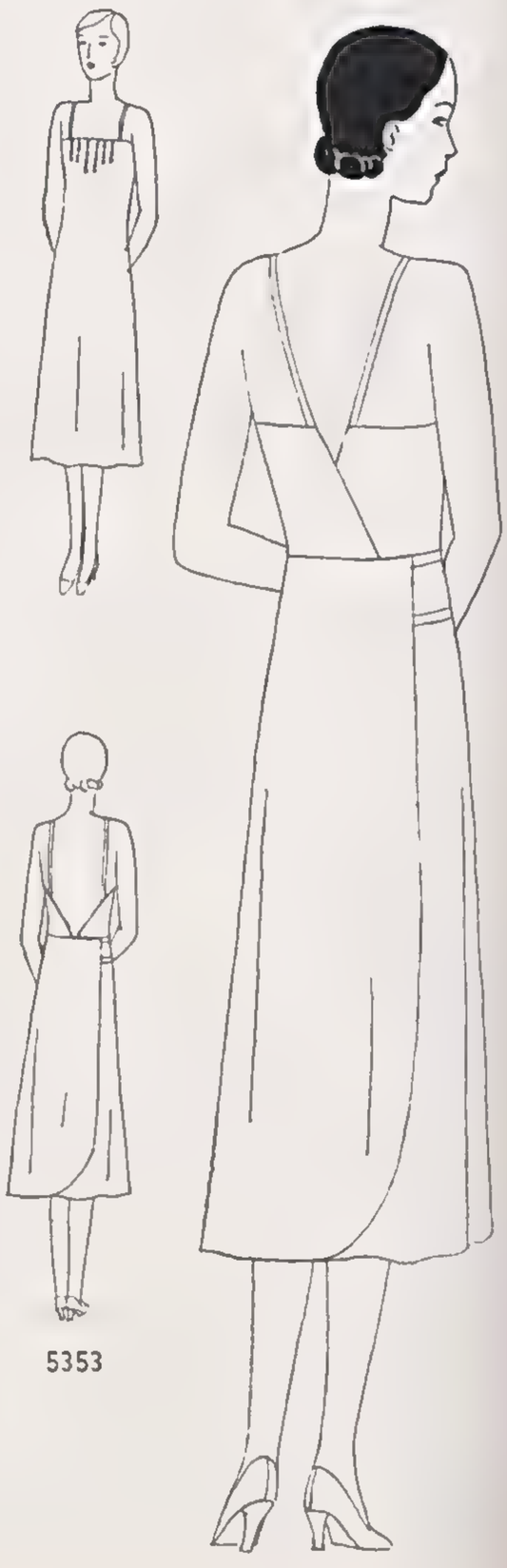
SUIT No. 3079—Linen and dimity. Designed for sizes 2 to 6

FROCK No. 3080—Linen and dimity. Designed for sizes 2 to 10



PANTIE COMBINATION No. 5354 Shadow-proof panels. Sizes 26 to 38

COSTUME SLIP No. 5353—Wrapped back. Designed for sizes 14 to 46



DESIGNS FOR PRACTICAL DRESSMAKING



The new Lady Diana pattern by Towle in a setting for a formal bridal luncheon, arranged by Margery Sill Wickware, famous New York decorator, for exhibition at the Art Centre in New York. This setting shows how a perfect ensemble may be attained when all the silver is of one pattern throughout, from the compotier, service plate and bouillon cup, to the spoons and knives and forks.



Consult Emily Post about your wedding problems!

WHAT KIND OF WEDDING CAKE MUST BE SERVED
WHAT THE GROOM SHOULD WEAR
WHO GIVES THE BRIDE HER FLAT SILVER

Emily Post, famous author of "Etiquette; the Blue Book of Social Usage" answers these and many other questions in a delightful booklet called, "Bridal Silver and Wedding Customs." This booklet is also full of helpful suggestions about choosing your silver pattern—not only your flat silver but the complete service that matches it in every piece, from the smallest almond dish to the magnificent tea and coffee service and the useful serving dishes.

The Towle Silversmiths, Dept. K-8, Newburyport, Mass., I enclose 25¢ in coin or stamps, to cover mailing and handling costs, for Emily Post's "Bridal Silver and Wedding Customs."

Name_____
Address_____
City & State_____
My jeweler is_____

TŌWLE
STERLING SILVER EXCLUSIVELY



Entrée or Salad Plates. Quaint "Farm Scenes", set of 12, each different, $18 the dozen. Also "Fish Groups" 12 varied scenes, each different, $18 the dozen.

What! Only $18 a dozen!
—and exclusive *with Plummer!*

WE suppose it may seem a bit *unusual* for a house like Plummer's to come right out and *talk price,* especially when its outstanding contribution to the homes of discerning hostesses is "the exclusiveness" of its offerings in fine glass and china.

But we delight in doing the unexpected as well as in offering "the unusual".

The two plates illustrated above represent two different series of entrée or salad plates.

One is called "Farm Scenes", the other "Fish Groups". Each of the twelve plates of both series portrays a different subject, offering that distinct individuality which is usually found *only* in expensive china.

How can we offer them for $18 a dozen?

Only because of our exceptional connections over a long period of years with famous Old World potters.

Mail Orders Promptly Filled.

Wm. H. PLUMMER *& Co. Ltd.*

IMPORTERS OF

Modern and Antique China and Glass

7 & 9 East 35th Street, New York

Near Fifth Avenue

NEW HAVEN, CONN.
954 Chapel Street

HARTFORD, CONN.
256 Farmington Ave.

SUMMER COTTON FROCKS FOR SMALL FASHION FOLLOWERS



3061

FROCK No. 3061 Pantie is included with this frock; smocking design included. Designed for sizes 2 to 8

3068

SMOCK No. 3068 This girl's smock of cotton broadcloth has a convertible collar. Designed for sizes 4 to 14

3066 3067

FROCK No. 3067 This frock is of cotton print, with bloomers; deep collar and sleeves optional; 2 to 8

FROCK No. 3066 Of printed dimity is this frock trimmed with handkerchief linen. Designed for sizes 2 to 8



3069

INFANT'S FROCK No. 3069—Batiste or lawn; embroidery design included. Designed for one size only

3070

INFANT'S SET No. 3070—A cashmere coat and an eiderdown bunting are included. Designed in one size

BEAUTY AND THE INDIVIDUAL



HELENA RUBINSTEIN · *World-Acclaimed Beauty Authority*

BEAUTY that is faultless, expressive of the individual yet in chic accord with the mode. For such beauty, a beauty as correct as it is charming, the discriminating world learned long since to turn to Helena Rubinstein.

Thirty years of specializing in all types of skins has given to Helena Rubinstein an unerring knowledge of skin temperaments—a knowledge accurately reflected in her every treatment, in every preparation.

Yours may be a perishable blonde beauty or the hardier loveliness of the brunette, but whatever your type of skin, Helena Rubinstein provides the scientific answer to its every need.

It is this art which has made the name Helena Rubinstein a symbol of beauty throughout the world and a promise of beauty to every woman.

Now when the season is most unkind to beauty, when sun coarsens the skin and etches lines round the eyes, you have immediate need of this great specializing art. Entrust your skin, your eyes and hair to the sure touch of Helena Rubinstein's science and art.

You will find assistants trained in the Helena Rubinstein technique at the toilet goods sections of the better stores. Their advice on the correct preparations for your individual skin is based on the scientific treatments that have made Helena Rubinstein Salons the rendezvous of the world's smartest women.

NECESSARY SUMMER LUXURIES

Never venture into the sun without the protection of Helena Rubinstein's Sunproof Lotion. And when you plan to spend long hours out of doors, guard your beauty with Sunproof Cream. Both these amazing creations prevent sunburn and freckles and both act as wonderfully flattering powder foundations. For evening, your foundation will be the enchantingly effective Snow Lotion. Your skin will simply luxuriate in its cooling, refreshing touch.

When your nose is stubbornly shiny, give it a chic dull finish with Liquidine—a perfect astringent for shiny, oily skin. When squint lines threaten the beauty of your eyes, you need the protective and corrective virtues of Grecian Anti-Wrinkle Cream—a replenisher of the precious oils and moisture of the skin.

For stubborn freckles and tan, one should choose Valaze Freckle Cream.

Sunproof Lotion	1.50	Grecian Anti-Wrinkle Cream	1.75
Sunproof Cream	1.00	Valaze Bath Talcum	1.50
Snow Lotion	1.00	Valaze Freckle Cream	1.50
Liquidine	1.50		

EACH DAY YOUR SKIN SHOULD HAVE THIS FUNDAMENTAL TREATMENT

If You Are a Matron, cleanse with Water Lily Cleansing Cream, the youthifying cleanser. Smooth away fatigue lines about the eyes with Extrait. Exhilarate dull tired skin with Eau Verte. Impart young silken loveliness with the amazing new Youthifying Tissue Cream. Complete your treatment with gently bracing Skin-toning Lotion. For dry skin, Skin-toning Lotion Special.

If the eyelids are crepey, restore their waxen smoothness with Eye Tissue Cream (Youthifying).

For sagging tissues, double chin, and puffiness about the eyes, brace with Georgine Lactee.

If you belong to the Younger Generation, cleanse with cooling, refreshing Pasteurized Face Cream; for dry skin use Pasteurized Face Cream Special. Give your skin radiant newness; clear and refine it with Beautifying Skinfood. A beauty necessity to all skins. Erases light tan and freckles. Finish with Skin-toning Lotion.

Complete Treatment for the Younger Woman	3.25
Complete Basic Treatment for the Matron	11.25

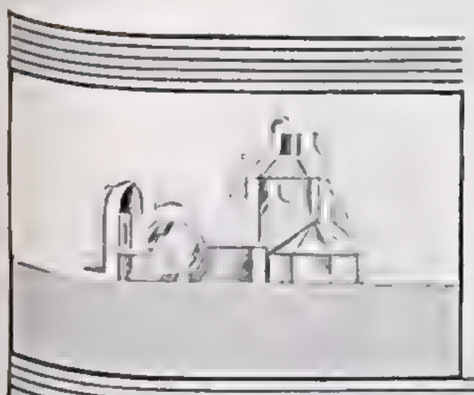
THE CLIMAX TO YOUR BEAUTY

Helena Rubinstein's cosmetic ensemble. Foundations that protect and glorify all types of skin. Powders that are a veil of radiance and rouges that reproduce the glow of vital young skin. Then the lipsticks that spell "Paris", and the eye cosmetics that make eyes twice beautiful.

Powders	1.00 to 7.50	Persian Eyeblack, the super-mascara, Eyelash Grower and Darkener, Eyebrow Crayon and Eye Shadow (Compact or Cream)	1.00 each
Foundations	1.00 to 2.00		
Rouges, Compact or en Creme	1.00 to 5.00		
Lipsticks	1.00 to 3.50		

For the sake of beauty and in the interest of chic, it is both smart and wise to book for a course of summer treatments at the Salons of Helena Rubinstein. A lifetime of studying skins in all climates has given to Helena Rubinstein a masterly technique for keeping faces beautifully tempered in all temperatures.

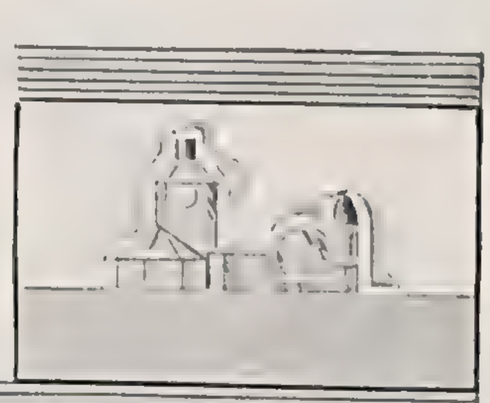
Let her specializing art attune your beauty smartly to the summer scene—let it express your loveliest You. Throughout the world, Helena Rubinstein Salons specialize in individual beauty needs.



helena rubinstein

8 East 57th Street, New York

Chicago Boston Philadelphia Detroit Toronto
Paris Cannes London Milan





TIME TO GO—

but still time to use MUM

Those times when you must be ready in a jiffy! Just time to slip on your dress. Not a moment more to spare—yet you must not chance perspiration offense.

Then's when you're most grateful for Mum!

In no more time than it takes to powder your nose, your underarm toilet is made with Mum. One dab of snowy cream under each arm, and you're safe. Slip into your dress, and step forth—with assurance. Mum doesn't have to dry. It is soothing—not irritating—to the skin. And it's just as harmless to the daintiest fabric; Mum doesn't even leave the skin greasy. It offers you permanent protection, for its daily use can do no harm.

Mum does not arrest the action of the pores, or interfere in any way with their normal, necessary work.

Why chance embarrassment—ever—when you can always have absolute protection in this most delightful form? Dip a finger-tip in Mum, dab it on the underarm—or any part of the body—it will neutralize every bit of unpleasant odor. No odor can penetrate that protecting film of Mum. *You are safe for hours.*

Make the use of Mum a daily habit, morning and night. Many women keep it in the purse, ready for any emergency. Investigate the important special use:

Spread a little Mum on sanitary napkin and you will be serenely sure of yourself and confident of perfect daintiness at all times.

Mum isn't expensive. Its most liberal use is scarcely an item if you buy a 60c jar (containing about three times the quantity of the 35c size). All toilet-goods counters.

If *you* will mail this coupon to MUM, 80 Varick St., New York, you'll receive a complimentary box of Mum for a free demonstration!

Name.....

St.....

P. O.....

.....

4-BB





NEW DESIGNS IN SILVER

• In all three photographs on this page, places are set with smart table silver and china for a lunch with a menu including, for instance, soup, either jellied or hot, in cups; an entrée for which a knife would be necessary; and a main course. The dessert would, of course, be brought in with the dessertspoon and fork on the plate. (Napkins have been omitted from the service plates in order that their patterns might be seen.) In the photograph above, the silver is in the effective Rat Tail antique pattern, from Dominick and Haff. The plate is of Cauldon china

• The International Silver Company's charming Orchid design, illustrated at the lower right, has lines that hark back to our grandmothers. The plate is New Chelsea

• In the photograph at the bottom of the page, the silver is of the Benjamin Franklin design and is from Towle Silversmiths. The plate, bordered in dark blue and gold, is of Minton china. All china from William Plummer

• Although not illustrated, several of the Watson Company's sterling silver designs for tableware are so charming as to merit special mention. Among these are the Kenmore, a reproduction of an old Colonial pattern; the John Adams, with its chaste perfection, and the Wentworth



Dana B. Merrill

LUXURIOUS TRANSPORTATION



The imperial coach which carried Napoleon and Josephine to their coronation glittered with golden ornament. Drawn by eight richly caparisoned steeds, it was the most luxurious vehicle of 19th century France

* * *

EVERYONE knows that the distinguished Packard Eight provides today's supremely luxurious transportation. But not everyone knows that Packard ownership need cost no more than motoring in vehicles of lower price and less distinction.

The facts are these: *Operating* costs in the aggregate are no greater for a Packard Standard Eight than for any other car of like size, no matter what its price. And *depreciation* cost is no greater when the owner keeps his Packard a little longer than he is accustomed to drive lesser vehicles.

Thus a car delivered at sixteen or seventeen hundred dollars and traded in after two years or so costs fully as much in depreciation as a Packard Standard Eight driven some three years. And records show that most Packard owners *do* keep their cars much longer —both in months and miles!

Apply these facts to your own motoring. Compare the actual costs of your present car with those of a Packard Standard Eight—which any Packard man will gladly supply. Perhaps you, too, will find that *you are paying for a Packard* without enjoying its beauty, its distinction and its luxury.

And if you *are* paying for a Packard, *why not have one?*



PACKARD

ASK THE MAN
WHO OWNS ONE



...to work

Is 4000 pounds of automobile *really* necessary to move these people?



...to school



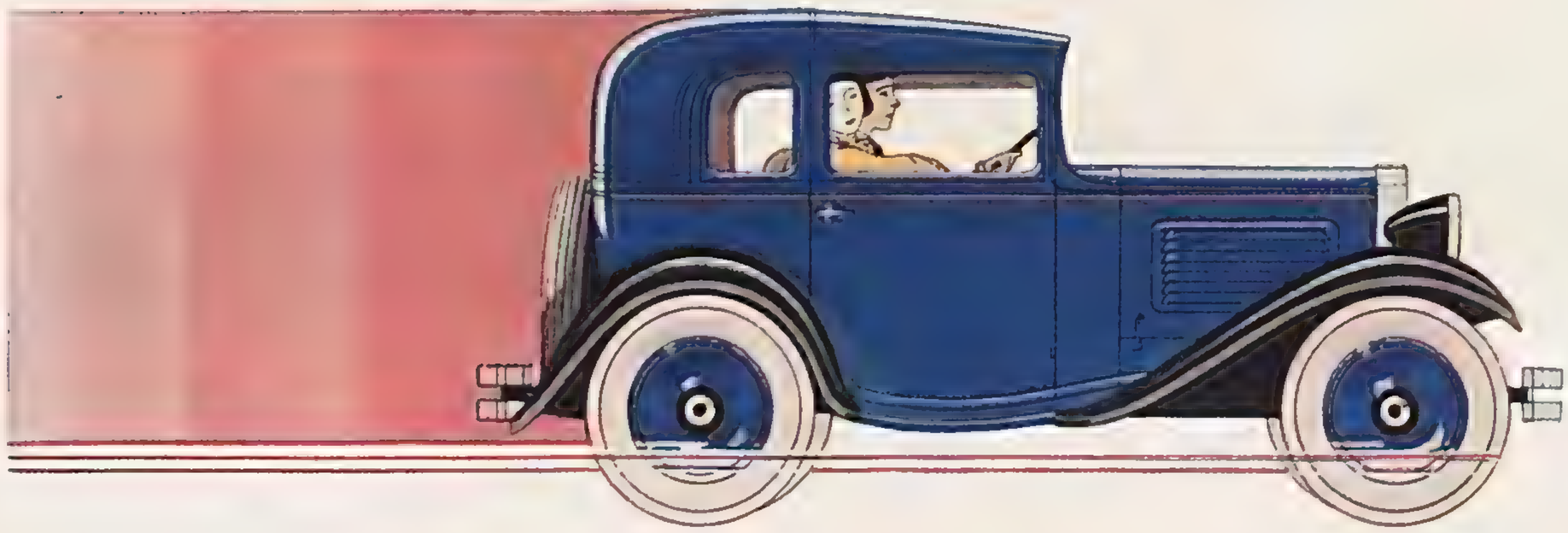
...to shop



...to play



...to depot



Let's have common-sense transportation

Why use two tons of plush, rubber, and steel just to carry one or two people from *hither* to *thither?* How much more appropriate to slip into a bantam Austin for the minor journeys and leave the gas eating goliath to wait for family tasks more worthy of its tonnage.

Thrifty folk (who so often count their fortunes in millions) point out the following virtues of the American Austin. It will run forty miles on a gallon of gas . . . a thousand on a five pint filling of oil . . . twenty to forty thousand on a set of tires.

Always quick to scent an economy they have discovered that an Austin *and* a large car is less expensive than the large car alone. The big car costs say 2¾ cents a mile for gas, oil and tires. Austin costs but ¾ of a cent. Use each one half the time and the average cost is but a little over 1½ cents.

Eight years of intercontinental fame lie back of the Austin, with cups and medals galore for speed, endurance, and hill climbing the world over. The bodies are newly designed with all the grace and smartness in miniature of America's most gallant cars.

Incredibly comfortable. Holds two people, even six footers and two hundred pounders. List price $445, f.o.b. Butler, Pa. See it now at the nearest distributor's showroom . . . write us and we'll tell you where.



AMERICAN AUSTIN CAR COMPANY, INCORPORATED
7300 WOODWARD AVENUE, DETROIT, MICHIGAN

THE AMERICAN *Austin*



Egyptian Royal Automobile Club Race: First.



India, Bombay Speed Trials: First—Club Record Broken.



New Zealand, Otage M. C. Hill Climb. First and Second.



Scotland, Irvine Reliability Trial, Glasgow: First

When THREE *is awfully good company*





WHEN the threesome happens to be you, a good book and a box of Schrafft's — then three *is* good company!

And to prove it — just take a box of this delicious candy home with you when your favorite easy chair coaxes you to spend an evening there.

Until recently, these famous Schrafft's candies were available only to a few people — they were sold only in New York, Boston and Syracuse. Now they are sold by dealers everywhere — in cities and towns throughout the country — in stores near you — wherever good candies are sold. And you'll find them surprisingly better than any candy you ever before tasted!

D'or Elegant—$2.00 a pound; Chippendale—$1.50 a pound; Dresden —$1.25 a pound; Jolivet — $1.25 a pound; Plain — $1.00 a pound; Pall Mall—$1.00 a pound; Nuts, Fruits & Creams—$1.00 a pound.

SCHRAFFT'S

CHOCOLATES AND
FINE CONFECTIONS

W. F. SCHRAFFT & SONS CORPORATION • *New York and Boston* • OWNED AND OPERATED BY FRANK G. SHATTUCK COMPANY

Women traveling alone or with children appreciate Hotel Cleveland. Rooms are found for them near the Floor Clerk, so they are always within call of her friendly, interested helpfulness. A physician is always in residence. Children's menus, prepared by a children's dietitian, are always available and food can be specially prepared if desired.

And as to the surroundings, the atmosphere, the sort of people you'll see--a number of well-known Cleveland families live at the Cleveland, and raise their children here, which indicates the sort of place Hotel Cleveland is.

Hotel Cleveland

Public Square, Cleveland

1000 rooms, 150 of them at $3

FLOOR CLERKS, SERVIDOR SERVICE

The New Union Passenger Station is directly connected to Hotel Cleveland by enclosed passageway. A red cap will take your baggage the few easy steps to the Hotel desk.





ON HER DRESSING-TABLE

(Continued from page 74)

in her knowledge of the care of the skin, consults with each client individually, prescribing specialized treatments for different types of skin and suggesting the methods with which the client can supplement the benefits of the salon treatments at home.

Any one who is still contemplating a first sojourn at the seashore will welcome the Lélu "sunstick" as an item of equipment, and those who are keeping out of the sun to avoid a burn may yet take advantage of its virtues. It is in the guise of a mammoth lipstick with an aluminum holder in an outer case of black and silver, as smart in appearance as it is convenient to carry and to use. When it is applied before exposure to the sun, it protects the skin from severe burning. It goes on smoothly and easily and leaves a pleasant lavender fragrance on the skin. The "sunstick" can be purchased at the Lélu Salon in New York and in some of the better shops in New York and other cities.

The Boncilla preparations, which are shown in the photograph on page 74, are packaged in a very distinctive manner and are well styled to meet present-day beauty requirements. The crystal bottles with metal tops contain a tonic cleanser (always an admirable preparation), together with tonic and astringent lotions, and the smart green jars hold various facial creams. The series is completed with cases of compact rouge and powder and an attractive lipstick in a metal and green case. These preparations, which can be purchased in any number of shops throughout the country, are pleasantly low in price.

A NEW FACE ON MAKE-UP

(Continued from page 55)

the "before and after taking" advertisements!

There is always the eternal triangle to be reckoned with in rouge—the cream, liquid, and cake forms, each with its own following. Specialists in general are agreed that cream rouge is the most successful in creating the under-the-skin glow that is so youthful and flattering and that either the cream or liquid form will outlast the powder variety. Cream and liquid rouge are put on before powder, and it is essential that they be applied upon a damp skin. Not only does this create the smoothest effect, but the amount of rouge that a damp skin will take well proves to be the right amount. If, knowing the virtues of the other forms, you are still a devotee of cake rouge, you will find that is most successful when it is applied after powder and with the finger-tips, a distinction that few people realize. The friction of skin against skin, as the finger-tips apply the rouge rapidly, achieves a blended smoothness that no puff can equal.

Until comparatively recently, eye make-up has been considered as just a bit too, too conspicuous. Now, all that is changed, and lovely ladies add new allure to their eyes every night. When they are wise as well as lovely, they use shadow that complements the natural shadows beneath the eyes, which may be a surprise to those who have been going about searching for shades that exactly match the colour of their eyes. For a brown eye does not require a brown eye shadow. If one were used, it would detract from the eye itself and tend to recede it. Whereas, a bit of greyish shadow, perhaps, or one on a blue or purple cast, will offset that same eye and make it a thing of brilliance and lustre. The person with prominent eyes is the only one who can reverse the rule to her own advantage and use a shadow to match her eyes, thus apparently causing them to recede. As in the case of rouge, eye shadow should not be applied in towards the corner of the eye. It starts over the centre of the pupil and is blended out towards the end of the eye. This creates the triangular shape for the eye that seems to have an infallible appeal to masculine tastes. It gives, also, a wide-set and wide-eyed appearance, a feature that has been the deciding factor in more than one beauty contest! Eye shadow is applied only on the upper lids (any on the lower lids would cast just the shadow that we want most to avoid) and only up as far as the bone structure above the eye, so that, when the eye is wide open, no shadow is visible.

The eyes glorified by mascara should be glorified by the upper lashes only. It is the appearance of mascara on the lower eyelids that gives the extreme "made-up" effect that makes many people dislike it at sight. For, while we can be frankly artificial, and get away with it, we still do not want to be accused of looking "theatrical," a term, incidentally, that is more than a little hard on the theatre! For the skilful actress, off the stage, usually looks far less "theatrical" than her companion who knows less of the fundamentals of make-up and follows her own inclinations in the matter of applying cosmetics. Mascara, like eye shadow, should be applied in the middle of the eyelashes (not in towards the nose) and carried out to the very corner of the eye, as this trick of application gives the drooping, lovely look to the eyes. Here, again, reverse action can be employed in the infrequent case of those who have eyes set too wide apart. Sometimes, the very finest line traced with a pencil at the base of the lower lids provides a dramatic accent to the eyes.

The eyebrows are treated only very sparingly to colour, except when they are very colourless, in which case they are touched with the mascara that most nearly approximates a natural shade. Ordinarily, the lightest coating of a few of the outer hairs is sufficient to lend a sheen and define the line.

Many women feel that their lipstick would be their first choice if they were limited to one cosmetic on that desert island where you can only have three books. And rightly so, since the lips provide the most important colour accent in the face, and, if you are sure that your lips are smartly red, you feel that all is more or less right with the world and your appearance. With skilful use of lipstick or salve, a great deal can be done to individualize the contours of the mouth. The person with thin lips should always avoid a tight-lipped appearance by carrying the rouge out to the very edges and corners of the mouth. A wide mouth can be apparently reduced in size by stopping the rouge before the edges and not continuing it to the corners. A touch of liquid rouge added over an application of lipstick will lend an indelible quality to the lipstick that is not indelible to begin with. And any lip rouge has a chance for a longer life if it is allowed to become set, without moistening the lips, for about fifteen minutes after it is applied.

You'll enjoy the Kleenex way to remove cold cream



VERY SMART *are these Kleenex tissues in soft pink, green or yellow. The colors are guaranteed pure and harmless. There's white, of course, for those who prefer.*



"I USE KLEENEX for removing cold cream because the tissues are so very absorbent that rubbing is unnecessary."

Jean Bourdman

KLEENEX makes it so pleasant to care for your skin the proper way! With this smart box filled with exquisite tissues on your dressing table, you'll never be tempted to use a towel to wipe away surplus cold cream! You'll never think of rubbing your delicate skin with a germ-laden "cold cream cloth."

And do you know how dangerous these wrong methods can be? An unabsorbent cloth or towel leaves part of the cold cream in the pores, and with it tiny bits of dirt and cosmetics. That's what starts pimples and blackheads! Even hard rubbing can't remove all the impurities, when you use an unabsorbent cloth. And this hard rubbing is so injurious in itself. Stretches the skin. Relaxes it. And so may induce large pores and even premature wrinkling, many experts believe.

Kleenex just can't irritate the skin in any way. It's so soft, so readily absorbent. It *blots up* every bit of surplus cream, and lifts up impurities from the pores.

More and more people—men, women and children—are using Kleenex for handkerchiefs. It's especially valuable for colds, to avoid reinfection. Each time, you use a fresh, clean, soft tissue — then discard it. Cold germs are discarded, too.

Kleenex comes in lovely tints, as well as white, at drug and department stores. Colors are pure and safe.

Kleenex Cleansing Tissues

TO REMOVE COLD CREAM

Kleenex Company, Lake-Michigan Bldg., Chicago, Illinois.
Please send a sample of Kleenex to:

Name .....

Address .....

City V-8



Still further refinements in quality · · convenient compactness for travel

FOR ten years women have recognized in Curads a welcome convenience to comfortable travel. No larger than a generous size jar of cold cream, a compact roll of six pads, Curads in new improved form occupy only a three-inch space in your travelling bag. Made by one of the largest manufacturers of surgical dressings, Curads offer you unusually satisfactory protection. Made of hospital-quality gauze and soft, white, fluffy cotton of superior fineness and great absorbency. Their convenience is appreciated alike by the matron, the college girl, the business woman . . . by house guests. If your leading store does not carry them, send 40c. to the Lewis Manufacturing Co., Walpole, Massachusetts, for a full-size roll in a plain wrapper.

LEWIS MANUFACTURING CO.
Division of THE KENDALL COMPANY, Walpole, Massachusetts



The unique inconspicuous compactness of Curads is a welcome convenience in travelling and in the home . . . Six full-size pads in a continuous roll

Curads
the Compact Roll

CLOTHES FOR THE OPEN SEASON

(Continued from page 53)

hat and clothes, the right accessories, and the right gay, easy talk and spirit of comradeship.

The right suit is made either of tweed, homespun, cheviot, or tropical material. The wise shot is ready for all circumstances—cold, wet, heat.

Colours are most important. The best ones echo Nature, and the autumn-browns, mustard shades, faded yellows, greens, and blues, mixed with deeper shades, are colours that are bound to blend with the earth around them. Plain beige is less favoured, but natural grey will be excellent, practical, and very new looking. All good shooting suits are built on traditional lines, studied to give the maximum of comfort, and vary, actually, only in the details. Ample skirt room, to give freedom to the legs, width through the shoulders, and comfortable, well-fitting armholes are the essentials—and pockets, roomy enough to hold cigarettes and a lighter (for hand-bags would be thoroughly out of place). Pockets, in any case, are one of the joys of a country suit.

CLOTHES THAT HIT THE MARK

And now, let us go shopping. The models that will be described were selected in Paris, but, as the same laws of utility and good taste for shooting hold universally, similar ones are to be found in other cities, and the woman who chooses costumes of these general types will be well-dressed anywhere. Busvine has excellent suits made up in tropical drab, a light-weight, neutral coloured material, excellent for wear on hot days. A skirt, buttoned straight down the front, over knickers very similar to shorts, is a good choice here; this type of skirt will be found particularly useful in Scotland, where one often rides a pony in climbing steep places. A useful and comfortable blouse of English jersey, a silk-and-wool mixture called "Dozy" jersey, has a toile de soie collar and is cut like the Prince of Wales's favourite sports shirt. The model is illustrated on page 54.

Another excellent suit at this house is made of brown homespun, with the useful belted jacket that allows perfect freedom for the arms and ample, buttoned pockets ready to hold cartridges, handkerchiefs, and a vanity-case.

Creed proposes two tailored suits of tweed. One, shown at the upper left on page 53, has a slightly fitted jacket with an encrusted back belt, double, buttoned patch pockets, and a deep inverted box pleat in the front of the skirt. It is of a mixed tweed with a ground of deep flax-blue that harmonizes perfectly with the vanishing blue hills on the horizon. The other suit, of brown-and-beige tweed, has a skirt with a side pleat, which buttons down one side for greater freedom. The jacket is belted in front, only, and the patch pockets have buttoned flaps. This is shown at the left in the sketch at the top of page 52.

In all these suits, however alike in idea and cut, you will notice that the waist-line is always suggested either through fitting or by a belt. Skirts, slightly longer than last season, have much concealed width, though still giving a very trim appearance. These new lines give comfort and sufficient freedom to the arms and legs, as well as added grace to even the most severe version of the shooting costume. Our eyes are getting accustomed to the smart lines of a really tailored suit that follows the human form and looks so much better than the old straight, baggy, and rather sloppy one.

Amy Linker shows a charming suit of mixed tweed, which combines all the autumn colours in a deep, rich harmony. The excellent jacket is on Norfolk lines. The skirt is amusingly contrived, being straight and wrapped, with attached knickers and a side slide fastening that allows the back skirt panel to move independently. The seated figure in the large sketch on page 52 wears this suit. Knickers of some sort, either of dark jersey or heavy, dull, dark satin, are, of course, indispensable for comfort. They are necessary for the rough going, but they never extend below the knee and should never show, even if made of the same material as the skirt.

The usual shooting mackintosh will be found at Burberry's. It is three-quarters length, in order to lighten the weight and give freedom when walking, falls straight from the shoulders, has huge pockets, and is made of natural "karoo," a wool-and-cotton mixture with absolutely no rubber in it, the close weave making it water-proof. An example is shown at the lower left on page 52.

Blouses should be simple and practical. A Creed model, inspired by a man's formal shirt, is of toile de soie, with a necktie, while a Jones model is very like a man's sports shirt, with a pocket and a bow tie (sketched on page 53). The hat is a plain, supple felt from Motsch, and each woman cuts the brim herself and wears it turned up in front, in back, or at the side, whichever is most becoming. A young girl might adopt the dark blue Basque beret, but it is not as practical for shooting as a felt hat, as it gives no protection against sun or rain.

A comfortable, protecting coat is a thing without which you must never start. Creed offers a furless model, easy to slip on, made of lovely leaf-brown cheviot with an attached scarf of beige and reddish-brown wool. This is shown at the right on page 53. A coat from Amy Linker, closely fastened at the neck and lined with fur, is excellent for the journey home in the motor after a tiring afternoon.

SHOES FOR ROUGH WEAR

Shoes are of vital importance. Bunting proposes three excellent types. Most women will choose the low Norwegian shoe of brown, greasy calf, worn with plain woollen stockings. A few will, perhaps, prefer the low boot worn with a thick woollen sock over thinner stockings, and others will decide finally on the high, laced boot. The difference between these shoes and ordinary sports models is that the edge of the leather is brought down flat onto the sole and stitched to it on the outside. Crêpe soles also are used, and the heels are studded. For Scotland, the entire sole is often nail-studded.

Never forget that shooting may let you in for changeable weather, especially in Scotland. Always take tweeds, woollens, several waterproofs, several pairs of shoes, and also a lighter suit for sunny days.

Gloves, if worn, must be extremely loose, supple, and well strengthened at the first phalanx of the middle finger, which is often bruised by the kicking of the gun. The cartridge-case and gun-case are always standard and look smarter when not obviously fresh from the saddler's shop. Seats are of the comfortable stool type or of the shooting-stick type, and both will be found useful.

On the whole, remember that there is a shooting spirit, made up of excitement, gaiety, love of the earth, and simple companionship—and that, certainly, great pleasure awaits you.

there's no concealing them these days—those disfiguring hairs . . . . . .



there's but one thing to do—*destroy* the growth *entirely* with *ZIP* . . . . . .

Applied as easily as cold cream, *ZIP* gets at the cause . . . the roots . . . and *permanently destroys* hair growths. So simple; so rapid; and so *pleasant to use,*—it is ideal for the face, arms, legs, body and underarms.

Harmless—Painless

Do not confuse *ZIP* with other methods or imitations. There is but one Epilator, fragrant, safe and *pleasant,* created after years of research. Hundreds of thousands of women are using it with amazing success. *ZIP* leaves no trace of hair above the skin; no prickly stubble later on; no dark shadow under the skin. Each treatment makes the growth weaker until destroyed completely.

A Permanent Method

There is no excuse for anyone having superfluous hair, with *ZIP* available everywhere. *ZIP* acts immediately and brings lasting results. No disagreeable fumes. You will be delighted and you risk nothing, for *ZIP* is sold on a money-back guarantee basis.

Simply ask for ZIP at your favorite Drug Store or Toilet Goods counter

Madame Berthé, world renowned Specialist, has helped women from all parts of the world and maintains the only Salon specializing solely in the elimination of superfluous hair, with ZIP. EDITOR

ZIP
IT'S OFF *because* IT'S OUT

Treatment, or Demonstration without charge in New York only at my Salon

Madame Berthé
Specialist
562 FIFTH AVE., NEW YORK (Ent. on 46 St.)



TRAVEL . . .

in the modern manner

If you wish to feel at home on the sands of the Sahara as at the Court of Saint James . . . if you wish to be the envied paragon of globe-trotting . . . if you seek always to dress with the assurance of perfection, yet accompanied by the minimum of luggage . . . if you expect the best service wherever you go . . . turn to Vogue's Book of Etiquette, greatest of all perennial globe-trotters.

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Please send me one copy of Vogue's Book of Etiquette. I enclose $4.

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HOUSEHOLD GODS OF 1930

(Continued from page 51)

chintzes in the world, many of them taken, in design, from old scraps and snippets of brocade, tapestry, or needle-point and adapted by Miss Cumming to chintzes. Among these, she particularly fancied the brown chintz with Laurencin-shaded flowers, a mauve one with a pattern of festooned lace, and a sulphur coloured one with a Jacobean design in black and dark red. She found the names of some of the chintzes alluring—one with little French Revolution figures, one of the few designs made of that period, called "The Rights of Man"; one made from an old French document, of beguiling children in trees, called "The Climbing Children"; one called "Papageno," after a character in Mozart's opera, "The Enchanted Flute," with its design derived from a tapestry woven in Beauvais after cartoons by Jean Berain, painter to Louis XIV.; and one called "Fishing in the Gay 'Nineties," with a violet ground. There were dozens of others, all fascinating and all unusual. There were, also, a wonderful grey damask with tiny yellow and green flowers, to be used for hangings, and a mysterious Persian taffeta; there were diverting edgings for curtains in strange little shapes; one was a fringe of little wooden bells.

Rose Cumming's whole shop was full of things she wanted; various crystal glasses, with assorted sports taking place in their stems, charmed her; and she bought the foxes's head goblets, which are illustrated on page 51.

THINGS OLD AND NEW

She went next to Thedlow and saw wonders being done with combinations of the modern and the antique. A window arrangement, also illustrated on page 51, had curtains of modern thé-au-lait taffeta, decorative wood web window-shades, modern mirrored surfaces, a modern stand, and red chairs of old design, old Chinese jars, and ancient Chinese crystal flowers, which looked extremely modern. The whole was perfect. Here, she was told that the Directoire, the Chinese, and the Empire combine best with modern décor; she was shown Chinese bottles and marvellous chromium lamps; and she became enamoured of a red pottery vase with purple streaks.

She took a taxi to the Park Avenue Galleries, where every one was agog with a new discovery: raw rayon, looking like moon rays, luminous, translucent, out of which they were making lamp-shades, waste-baskets, and who knows what else. The decorators there were very modern indeed. They flaunted the modern effectively; screens painted with fighting tigers lured her; chromium chairs beguiled her; and a blue glass inkwell made her commit herself to cash.

Next day, she went to Syrie Maugham's, where all was characteristically white, calm, and beautiful. She saw the white arrangement illustrated at the left on page 50, as exquisite as anything of Whistler's—white and gold desk, bench, coral velvet seat, turquoise lamps, and book-shelves with the dark patina of books. She was enchanted. A red lacquer dressing stand with a dozen little drawers and an air of infinite beauty held her eyes for some time; and she trod on a rug that had once belonged to a Cardinal and had a pattern of Cardinals' hats. This she adored and pictured in her lacquer drawing-room. She was desolated at last to leave this shop, in which one breathed an atmosphere of fairy-land and age, under twinkling crystal chandeliers like unset jewels.

She had always loved Wedgwood china; it meant Greek purity of line and English workmanship to her. She went to Plummer's and saw more modern Wedgwood that was worthy of the heroic old; old-blue on white; white on old-blue; pure, serene white; and all these in the most pristinely beautiful designs. It was interesting to read history in the Wedgwood patterns. From the Empire, they wandered down through a century and a half of fashions, in each the best of its kind.

She bought, through Plummer, the tea-set illustrated at the top of page 50, of dull-finished dead-black china, fluted in the classic tradition, with a grace and a purity of outline that were of infinite satisfaction to her. She was also shown Black Knight china at Ovington's. There were some enchanting modern plates, black or very dark, with vivid flowers scattered across their surfaces, apparently at random, but really with consummate art.

At Wanamaker's, she was shown some famous Italian ware. Metallic greens, electric-blues, and deeper ones, and strong, brilliant yellows were intense and decorative in plates, pitchers, cups, and other china. She bought some fascinating goblets in that uncopyable red glass that Venice alone can produce.

She took a taxi and went down-town to the Modern Age Furniture Company, filled to overflowing with really excellent modern furniture. Chairs, sofas, tables pleased her perceptions and her sense of what can be done with extreme modern lines. She found, for future use, that this shop does entire decoration of apartments—their taste is excellent, the workmanship careful. While she was there, she bought a lamp like a chromium tulip, whose head would droop wherever it was needed to throw light.

On the third day of her peregrinations, she started off with Tate and Hall, whose antique Louis XV. backgammon table, illustrated in the photograph at the bottom of page 50, was just what she was looking for. She could hardly tear herself from the shop, with its manifold delights that held her like little retaining fingers. She could not resist one ancient cabinet with hundreds of little drawers, absolutely perfect for gloves and stockings and other little things. (Later, she gave it to her sister, and that was one of her life's real sacrifices.)

On she went, finally, to the Closet Shop, and made arrangements to have all her closets rearranged so as to give a maximum of space and a minimum of waste. She also observed, while she was there, a wonderful tea-table that concealed several little oval tables underneath, to be drawn out and distributed among those trying to balance tea-cup, plate, and napkin.

UP-TOWN, DOWN-TOWN

She continued her journeys to Franklin Simon, where she bought a certain clock, a marvel of ingenuity, which had two faces and was to be set between twin beds, to prevent any cryings out of "What time is it?" when sleep ought to reign. It was made of chromium, had green figures, and was as chic as a drawing by de Monvel.

While she was near-by, she went to Lord and Taylor, where she bought for her sister, whose vice was gardening, some superb hats that were of straw, had large brims and no crowns, and were in the most exotic and charming combinations of colour, sufficiently amusing yet in the best of taste. (Continued on page 94)



TO START
the day right



All these smart New York hotels make all their beds with WAMSUTTA PERCALE

BARCLAY ★ ★ ★ ★ BERKSHIRE ★ ★ ★ ★ BILTMORE ★ ★ ★ ★ CHATHAM
GOTHAM ★ ★ ★ LOMBARDY ★ ★ ★ MADISON ★ ★ ★ MAYFAIR ★ ★ ★ ROOSEVELT
SHERRY-NETHERLAND ★ ★ ★ TUSCANY ★ ★ ★ VANDERBILT ★ ★ ★ WARWICK

ONE of the largest of these hotels began keeping house with 12,000 Wamsutta Percale sheets. After a year and a half of constant use, the manager told us that only sixteen of them needed to be replaced.

"But," he added, "I am quite satisfied that not one of these sixteen sheets was actually worn out . . .

"Such a record as this proves the very definite economy of Wamsutta Percale, and the frequent comments of our guests convince us that the beauty of the sheets is as lasting as the material itself."

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THE FINEST OF COTTONS

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THE STOCKHOLM EXHIBITION

(Continued from page 31)

white buildings, the coloured flags, and the masses of hydrangeas, tulips, and pansies, luxurious and vivid as only the flowers of the north can be, effectively disguise anything suggesting an architectural theory and a philosophy of life. The beauty of the site serves still further to distract attention from demonstrations of economic problems. The Exposition is situated on the wooded shores of a crescent-shaped bay, Djurgardsbrunnsviken by name, one of the many unpronounceable and alluring waterways of the archipelago on which the town of Stockholm is built that justify the guide-books' favourite appellation, "the Venice of the North."

FUNCTIONALISM

This subservience of exposition technique to Nature is intentional and was explained by Architect Asplunt when he said; "I like Nature better than architecture and people better than Nature." The remark serves incidentally as a key to the many possible interpretations of the Functionalistic theory. True, the Stockholm Exposition is dedicated to a social-democratic idea, so that a rationalized, international style of architecture is its only logical investiture. But it is also an aim of Functionalism to allow sun and air, trees and flowers to play their part in a summer exposition. Similarly, it is Functionalistic to give the Exposition buildings an effect of transitoriness, to make them appear as if they were nothing more nor less than giant show-cases, made to present their exhibits to the best advantage. Gone, therefore, are the elaborate palaces of art and industry that, in the past, have been regarded as correct World's Fair architecture. In their places are simple, austere constructivist buildings, with an intentional effect of transitoriness that adds to the general effect of lightness and gaiety.

But to return to the Exposition's reason for being—briefly stated, it is dedicated to the rationalization of living—or,to use the Exposition slogan, better homes for the man of average means. As Le Corbusier, the militant polemist of the new order, has said, in *Towards a New Architecture*, "The problem of the house is the problem of the age." The Stockholm Exposition is Sweden's contribution towards solving a problem that is concerning, increasingly, the practical idealists of Europe and America.

At the far end of the grounds, the means of solution are concretely expressed in a sloping street of model houses, furnished attractively and fully equipped with all of the essential comforts of life. Because they are the result of expert planning and mass production, they are well within the budget of the family of moderate means. Other aspects of the Exposition's purpose are the model cooperative shops and restaurants; the model apartment-houses, with their community laundries, kitchens, kindergartens, and nurseries; the model offices and schools; and the displays of model equipment, ranging from washing-machines and electric stoves to the latest things in auto busses and sleeping-cars.

Obviously, all national expositions, whatever their scale and scope, have as a guiding principle some social economic, political, or aesthetic idea that they wish to impress upon the world at large as a significant aspect of their development. Thus, Wembley, to cite only post-War expositions, served to still any doubts as to the possible solubility of the British Empire; Paris, 1925, demonstrated to the world the continued leadership of France in that renaissance of the decorative arts popularly known as modernism; Barcelona, 1929, attempted to tell the world that Spain, in so far as commercial and industrial relations were concerned, no longer ended with the Pyrenees. The forthcoming Cologne and Chicago Expositions, scheduled for 1932 and 1933, are less concerned with national propaganda. Their intention is to show the world how they have embodied the modern spirit in their respective civilizations.

The Stockholm Exposition, on the other hand, is the first national exposition to dedicate itself to an international ideal. Certainly, "better homes for every one" can hardly be interpreted as propaganda for national interests. Although the Exposition is one hundred per cent. Swedish, no other nation having been invited to exhibit, it remains international, paradoxically enough, because of its idealistic viewpoint. Its impressive displays of glass, pewter, ceramics, and weaving exemplify that combination of taste and practicability which has made Sweden's contribution to the modern movement one of the most significant. These displays are attractive and no doubt will serve to stimulate an even larger export trade than exists already. Nevertheless, they are subsidiary to the underlying idealistic purpose of the Exposition. Despite the occasional *article de luxe* among them, they exemplify a corollary of the point of view stressed throughout the Exposition—better things for every-day use. This undertaking at Stockholm, therefore, adds the long-awaited chapter on exposition technique and purpose. Germany almost wrote it at Breslau and Stuttgart, but by no means as fully as it has now been written on the shores of Stockholm's waterway.

A DEFENCE

To have created the Exposition, dedicated to so modern and international an ideal, in an architecture reflecting Sweden's past cultural expression would have been illogical. Functionalism, because of its international spirit, was the inevitable choice. However, the very fact that the buildings are not lifeless copies of the Vassa and Tessin periods of Swedish architectural history accounts for much of the adverse criticism I have heard. The traditionalists do not consider that justice has been done to Swedish culture. But Swedish culture has other aspects. The Exposition reflects them quite as conclusively as if it had dedicated itself to commemorating dead and bygone epochs.

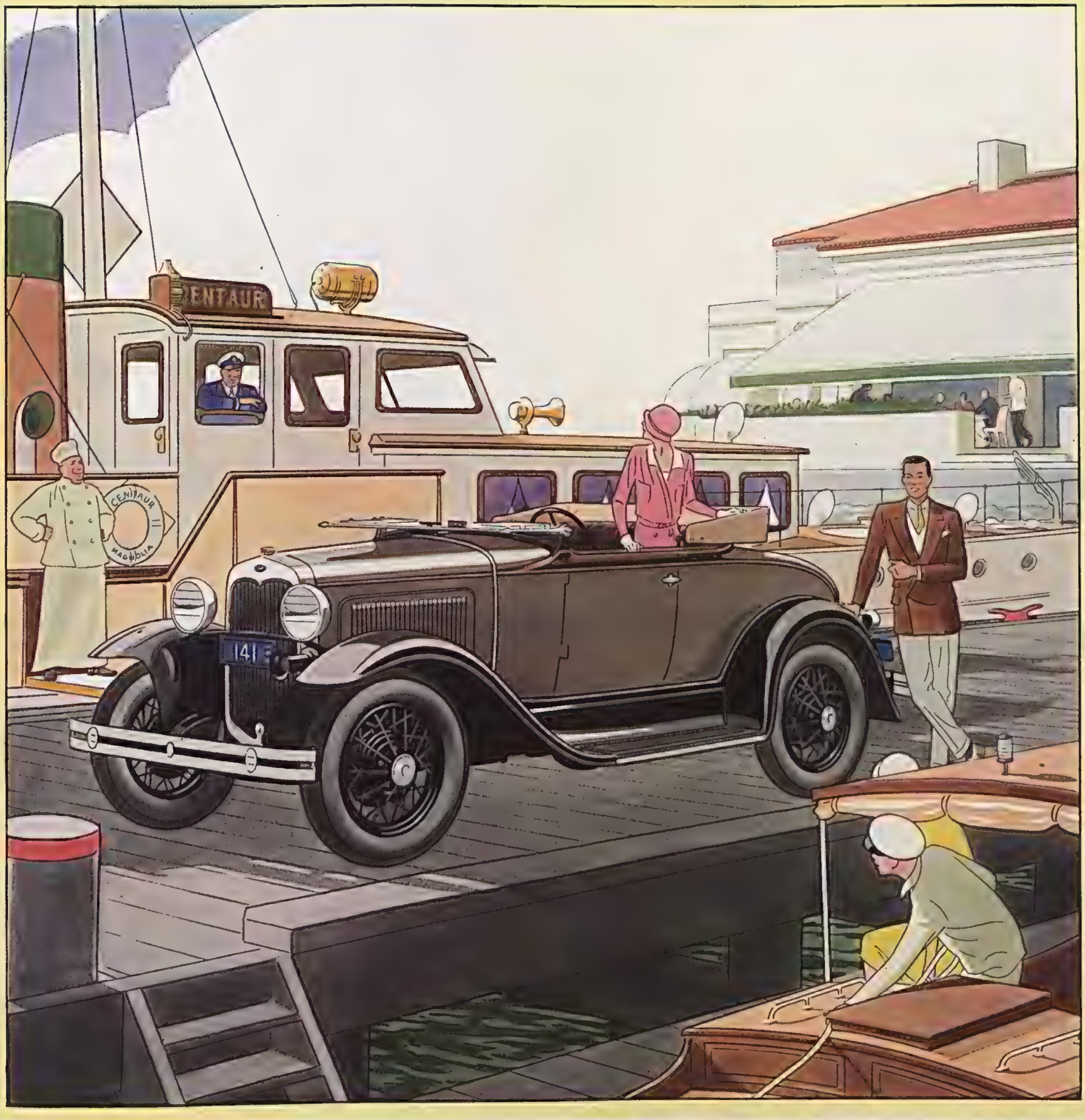
Elegant simplicity, fine craftsmanship, an innate feeling for proportion and line are as evident in Swedish Functionalism as they would be if the Royal Palace or Gripsholm Castle had served as models. Furthermore, Sweden has long been in the vanguard in the practical application of a social-democratic philosophy of life. The successful and growing cooperative movement, with over a hundred and seventy shops in Stockholm, and the communal housing schemes, comprising whole blocks filled with small and large apartment-houses—these are inescapable evidence. It would have been anachronistic not to use this subject-matter in a Swedish national exposition. If the visitor can divest his mind of traditional concepts of beauty, he will find that the Functionalistic principle, intelligently and sensitively applied, evokes in him a fundamental aesthetic belief. Beauty is always dependent upon structural rightness.

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MANY are the delights of the Ford Roadster these golden summer days. Short the miles and pleasant because of its alert and sprightly performance, its safety and its easy-riding comfort.

And what a joy it is to travel along the way with the top down, the blue sky overhead and the fresh, cool air brushing a rosy glow upon your cheeks! Rare indeed the woman who has not hoped that some day such a car might be her very own.

That dream, long cherished, may now come true. For the new Ford Roadster, with all its flashing beauty of line and unusual mechanical excellence, is most conveniently priced. Many months of glorious motoring await your beckoning.



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A Wonderful New Movie Camera

THAT TAKES BLACK AND WHITE, KODACOLOR AND TELEPHOTO MOVIES



Weighs only 3 lbs. 11½ ozs.

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It's a matter of seconds to slip one lens off and another on the new Model K Ciné-Kodak. Takes *f*.3.5, *f*.1.9, and *f*.4.5 (long-focus) lenses.

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The *f*.4.5 long-focus lens gives a telephoto effect by enlarging the image to three times the usual width and height.

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Model K with *f*.1.9 lens takes movies in full, natural color when used with Kodacolor Filter and Kodacolor Film. As easy to make as movies in black and white.

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Model K with *f*.3.5 lens is $110, with case . . . with *f*.1.9 lens, $150 with case. Long-focus lens for telephoto effect and Kodacolor Filter are sold as accessories. Model M, with case, is priced at only $75. Complete outfits — Ciné-Kodak, Kodascope Projector, and Screen — as low as $143. Eastman Kodak Co., Rochester, N.Y.

Ciné-Kodak

MODEL K



At country places or wherever guests are foregathered POLAND WATER—the pure and healthful natural spring water—is served.

PROBLEMS IN DECORATION

(Continued from page 30)

treatment of a room achieves very often but a dull and unimaginative result. For not a few of the various periods, sharply differentiated in point of chronology, have intrinsic qualities in common, and interesting effects can often be had by their mixture.

Every decade seems to produce its own deadly "fashion" in interior decoration. Five years ago, we were passionately "Early American"—to-day, we must be "modern" or die in the attempt. Presumably, that is the way we Americans are built—peaceful oscillation is a bore, nothing will do but the Giant Swing. But, surely, this trait leads us to tremendous distraction and wasted effort, and all the time the path to our adored "efficiency" lies in another direction. The modern period has much that is interesting and exciting to offer, but we need not swallow it all whole and run amuck. The best of its contributions are a new sense of simplicity based on necessity and a ruthless elimination of parasitic detail. The whole world has need of this vigorous sense, and the decorator can use it profitably every hour of his working day.

What is it all about, finally—this art of decoration? Is it not simply that we are striving to realize the inherent possibilities that lie within any four walls and give them heart and lungs and personality in character with the purpose of the place, its environment, and its occupant? We want at least to create a background for life—not a museum.

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless specially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Miss A. M.: Two very close friends have lost their son (a young boy and a classmate of mine), and they have asked me to acknowledge flowers and cards received. Most of their friends are unknown to me, and I am at a loss as to how to write these letters. Will you please advise me? What kind of stationery should be used? Should it be edged in black? When a man and his wife send flowers, how should one thank them when writing a note?

Ans.: It would not matter whether or not you knew the people to whom you were writing when thanking them for flowers and messages of sympathy. Such a letter is not in a sense from you, but from your friends who are unable to perform such tasks themselves. You would write on your friend's black-bordered letter-paper. You would only need to write to Mrs. Smith to thank Mr. and Mrs. Smith for sending flowers. Such a letter might be written as follows:

Dear Mrs. Smith:

Mr. and Mrs. Brown have asked me to write and thank you for your kind sympathy and for your beautiful flowers.

Mrs. Brown also wishes me to tell you that she will write to you herself as soon as she is able to do so.

Very truly yours,
Anne Merrill

Mrs. A. H.: My hair is growing out. Should I cut it short again, or keep it as it is, or turn the ends up into a knot?

Ans.: Since hair is being worn in all lengths, it is a matter for you to decide whether you would prefer to keep it long or to cut it short again. The importance of a smart coiffure is that it be both individual and becoming. But the extremely short hair, such as a boyish bob, is *démodé* now that longer skirts are being worn. The smartest length just now is what used to be called the "awkward stage," with the hair arranged in little curls at the nape of the neck.

Prices of Vogue Patterns

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The TWENTIETH HOLE!!!



Forfeit the 19th if you will—you'll never avoid the 20th! At club luncheon or home dinner, H. P. Sauce is a smacking drive down the appetite fairway!

Seventeen fruits and piquant spices are blended, bottled in England. H. P. is the original taste-maker for cold cuts and salad dressings—good on dinner roasts and steaks.

for FREE H.P. sample bottle and recipebook, write Go-Bart Imp. Co., 15 E. 26th St., N. Y.



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Finger-shaped—with just enough "edge" to hold the proper amount of filling—thus filling a long felt want among clever hostesses for their smart teas or equally smart suppers. Made in Switzerland. Delicious when used as a base for Cresca Caviar, Cresca Purée de Foie Gras, and Cresca French Sardine Paste.

Cresca Anchovies. These tender filets from the shores of the Mediterranean are truly an appetite provoker. Packed in fancy creamery butter; in olive oil and with lemon. A real temptation.

Cresca Artichoke Hearts hearten the jadest palate! Picture crisp lettuce leaves, red-ripe tomatoes peeled with their centers scooped, and in those centers, artichoke hearts, halved and cut into petal-like sections and topped with a little mayonnaise! Ravishing!

Cresca Delicacies from the simple seasoning to the elaborate chef-d'œuvre are sold by the Better Grocers and Fruiterers everywhere.

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Gentlemen: Please send me copy of the new Cresca booklet "Adventures in Flavor" giving unusual recipes for tasty dishes.

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Arms, Legs, Bust or Entire Body and relieve Varicose Veins with

DR. WALTER'S

FLESH COLORED

RUBBER GARMENTS

MY GARMENTS have been worn for over twenty-five years and helped thousands of people all over the world. They are the *original* rubber reducing garments, made of the finest flesh-colored Para rubber, removing superfluous flesh from any part of the body.

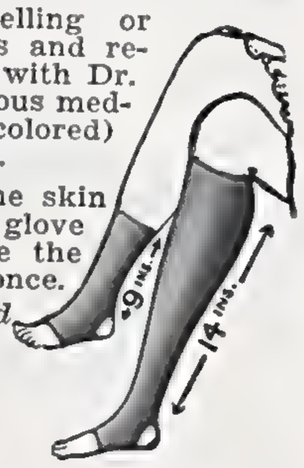
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RELIEVE swelling or varicose veins and reduce your limbs with Dr. WALTER'S famous medicated (flesh colored) gum rubber hose.

Worn next to the skin they fit like a glove and you can see the improvement at once.

Send ankle and calf measure.





Reducing Corset:
Flesh colored rubber. Laced back, clasp front. Made to your measure. $12.00
Chin Reducer.....2.50
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REDUCING CORSAGE
Heavy weight flesh colored rubber, for reducing bust, waist, hips and thighs. Made to measure.
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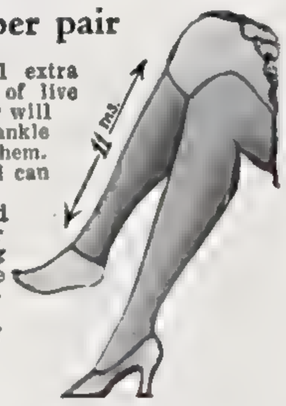


HIP AND THIGH REDUCER
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PRETTY ANKLES and CALVES
$3.75 per pair

DR. WALTER'S special extra strong Ankle Bands of live flesh-colored Para Rubber will support and shape the ankle and calf while reducing them. They fit like a glove and can be worn under hose. Can be worn at night and reduce while you sleep, or during the day, deriving the extra benefit of the support. Relieves rheumatism and varicose veins. Send ankle and calf measure.



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HELP FOR THOSE WHO HELP

(Continued from page 49)

follow the system of having all the main dishes on the dining-table and dessert only on the sideboard.

Small tables may be placed in the various other rooms, on the veranda, or even on the lawn, if it is warm and shady. These are usually set with a cloth and very little else, as the guests bring their own plates and silver from the big table. If one's household arrangements do not allow for the placing of such tables, plates may simply be held on knees, and Heaven help her who has a shaky hand!

THE BUFFET LUNCH

This type of luncheon requires very little of the servants, after the initial setting of the table and sideboard. No extra servants need be engaged, which is more than can often be said of the seated luncheon of equal size. The butler or maids keep a watchful eye on the various dishes, to see that they are kept supplied, that used dishes are removed, and that plates, silver, and napkins do not run out. They may pass sandwiches and rolls while lunch is going on, and, afterwards, they pass coffee in little cups. If the day is hot, it is well to have several varieties of salad, besides cold meats, one or two hot dishes, and vegetables. If there are chances of its being cool, choose such warming solaces as lobster Newburgh, creamed sweetbreads, and fewer salads than in the former instance. Such homely dishes as baked beans and baked potatoes may be served with great success. The following is a typical menu for a stand-up lunch.

Sweetbreads Braisés, Béarnaise
Artichoke Salad Mixed Vegetable Salad
Cold Meats
Lobster Salad Rolls Cream Cheese Sandwiches
Pâté de Foies Gras Sandwiches
Chestnut Mousse Strawberries and Cream
Sponge Drops
Coffee

Tea, coffee, either iced champagne cup or punch, and, occasionally, chocolate are the type of beverages to be served. Of course, rolls and dozens of little sandwiches must play an important part in the menu.

Buffet breakfasts, also, are an excellent institution, most valuable when one is entertaining a number of people over the week-end. The women will more than probably breakfast in bed, and the men will wander down to breakfast in a straggling chain, so that regular service is very difficult.

The table is set, as usual, with places—that is, plates, silver, and napkins. The coffee service is placed at one end, and delectable jams, marmalades, and honey appear temptingly on the table itself. (When one is seated, the servants bring in the fruit, but, after that, nourishment depends on one's own energy.)

The remainder of breakfast is on the sideboard. Hot plates are on a plated silver plate-warmer. Sometimes, there is a tea-urn for those who prefer tea. Oatmeal and such hot dishes as scrambled eggs, fish-balls, devilled kidneys, and kippered herring or, if one wants to be English, cold ham are in covered silver dishes and on platters. One grasps a plate firmly and makes inroads on such viands as may appeal, then returns to one's place for their consumption and the smoking hot joy of a cup of coffee.

SAILING ORDERS

(Continued from page 43)

their raison d'être on sailboats, and berets, sneakers, sweaters, rain-coats, and mufflers should be taken along on the ship that sails under guest-power.

• Do remember that it's almost always cooler on a yacht than you expect it to be, and the faster the yacht goes, the cooler it is. Sweaters and a heavy coat are essentials, even if you wear a flannel frock. It is always easy to shed clothes on a sultry day in a flat calm, but your host can not take enough heavy garments for every one.

• Do remember, also, that any ship that carries sails, however big, is perpetually at one slant or another, and that rubber-soled sneakers or espadrilles with rope soles are a pure necessity, for safety and also to preserve your host's precious deck from marks. The deck must be honoured at all times. It is as unthinkable to allow your wet bathing-suit to drip on the bright wood as it would be to pour a glass of water on your hostess's mahogany table. For the larger sailboat with crew, working clothes are not needed, but all dresses should be non-tearable, non-fadeable, and, as we said before, strictly practical. Remember, the luxurious deck chair does not exist on the heeling deck of a sailing yacht.

• Don't make your wardrobe too rudely workmanlike for any power-yacht, or you may find yourself in the position of under-dressing the crew. However, we can but repeat the word "practical" and hope that it will convey a sense of heavy silk or wool stockings, close-fitting hats, rubber-soled shoes, and by all means a warm coat.

• Don't forget a bathing-suit, of all things, or you will miss the thrill of going off the side of a boat into water fathoms deep. Don't forget a warm wrapper for a salty stateroom nor silk bloomers for modesty's dear sake.

• Don't borrow other people's glasses too frequently or too long and don't leave them lying in the sun.

• Do pack your clothes in a variety of small suitcases, rather than one or two big ones or a trunk. The latter, especially, won't clear the gangway, won't get down the stairs, won't fit comfortably into your stateroom, and will exasperate the patience of all who have anything to do with it. Do realize that a boat is a man's Paradise, designed by men, and that your clothes must be of the sort that don't need pressing, for almost certainly they won't get it. Realize, too, that it is much more convenient for every one concerned not to ask for your breakfast in bed, except on the most luxurious of yachts.

• Don't be late when you arrive at the yacht: it would be quite justified in sailing without you. Don't give orders to the crew except through your host. Don't put out cigarettes on the deck, nor throw them to windward. Don't send cables without permission. Don't expect the privacy of a house, nor your own bathroom. Remember that no lady should find her way to the deck till after eight A. M. Before that hour, the deck belongs exclusively to the men.

• Do take care of your clothes and keep your powder-box and the closet door closed, or everything will get wet from the sea air. Tip the crew on your departure, but never, never the captain.

• Do step squarely in the middle of all small boats and sit down immediately. In order to accomplish this comfortably, skirts should be wide.

• Follow your sailing orders as here delivered unto you, and your voyage will be charming and yourself more charming still: the Portrait of a Lady on a Yacht.

How to choose a

SCHOOL . . .

There is a particular school somewhere for every type of child. To choose the *right* school for your son or daughter, turn to page 10 of this number and glance through the pages of Vogue's School Directory.

You'll find there the advertisements of schools in every locality . . . the city, country, mountains, sea shore, Europe. Every type is represented . . . the primary, girls' or boys' boarding schools, military, preparatory, co-educational, art and music, and junior colleges.

Every school has been investigated by Vogue . . . and is thoroughly reliable. With such a splendid assortment of schools to choose from, it shouldn't be difficult to find just the right one for Alice or Jack!

As you glance through the pages of the School Directory, note the names and addresses of the schools that best suit your requirements and write to them for their catalogues. If you can't quite make up your mind, write to us and we will gladly help you.

THE CONDÉ NAST
EDUCATIONAL BUREAU

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A "love-affair" chiffon by Bergdorf & Goodman. A cinderella sandal by I. Miller, Inc. A charming complexion by Armand!





clothes are more

alluring now....

complexions must be too!

Armand Cold Cream Powder, your choice of becoming new shades, $1. Armand Cleansing Cream, $1.25.



ARMAND

CLEANSING CREAM

COLD CREAM POWDER

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BACK to feminine fashions! Back to luscious curves and alluring outlines. Never have women had greater opportunities to make themselves utterly irresistible! But with the new clothes, come the new complexions—

Today the skin must be ALIVE

—warmly, vividly, lusciously alive, with soft, tempting texture. And a new *tone* is in vogue—rich, mellow, like real pearls. All this demands a new kind of skin care, of course . . . deep, thorough cleansing with Armand Cleansing Cream. You'll love this dainty application that wipes away so freely with no greasy film remaining—just a feeling of refreshing cleanness. And a lighter, fairer skin!

Then that soft, pearly finish

And here's the magic of the New Complexion. Armand Cold Cream Powder! Closer, finer, more clinging in consistency, it tones the skin to a flattering creamy tint. And you use it in a different way to get this delicate result! Rub the powder first into a clean puff—then smooth it, blend it well into the skin. Take time to do this thoroughly and then behold the soft, fair finish! Best of all, this powder *holds.* Your lovely looks are lasting!

Try these two today—Armand Cleansing Cream and Armand Cold Cream Powder—and let your skin keep step with style! Sold at beauty counters everywhere.



In an old Victorian House

What if grandfather did build your house in a God-fearing moment? You can change the date line of every room—if you get House & Garden's Book of Color Schemes.

A mirror cornice in the bay window, reflecting the painted ceiling with its sky, clouds and stars. Shades painted to play Venetian blinds. Woodwork caramel pink. Crystal lights on the table, and such an astounding cloth!

Just one of the 312 illustrations in this grand Book. Just one of the 237 color schemes, showing the work of the smartest decorators. There are articles, too, that tell you what, when, how and where about color for every room in the house, for every period from the Renaissance to the middle of next week, for every taste from the most politely restrained to the one that likes to kick up its heels. . . . The expenditure represented runs into the millions. But you can have the results to study in picture form for five little runaway dollars.

Did we say it was a limited edition? Yes, sir and madam, we did.

$5.20 Postpaid

237 Color Schemes — **227 Pages** — **312 Illustrations**

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S C O T L A N D

(Continued from page 37)

where Mary Stuart slept. This is all very well for the hardy laird and his family, who have retired to the dower-house for the summer or departed to Dinard, but the English or American tenants would be well advised to bring some softening influences with them, such as spring mattresses, easy chairs, a profusion of blankets, some bridge tables, and a staff of Karel Capek's Robots.

Hostesses find that catering, even in the remotest corner of the Highlands, is surprisingly simple. Luxuries come by rail or boat from London, Edinburgh, or Glasgow. There is usually a vast kitchen-garden surrounded by high stone walls and productive of excellent vegetables, even if the flowers are all wind-swept or frost-bitten. Mountain-sheep are better meat than any and can be bargained for with the local farmer, while the main course of every picnic lunch or formal dinner is game. A Scots cook knows all about game and how long to hang it and how much to cook it. Leave it to her. She also bakes scones, oat-cakes, puffs, pancakes, gingerbreads, and other delectable foods for tea and breakfast. If at first the sight of so many different starches fills you with alarm for your figure, a few days of scaling mountains and wading through burns will change your point of view. An entirely Scotch staff makes for harmony, as Scotch servants understand the climate and hard work, whereas English servants clamour for the cinema and are miserable among the savages.

FILLING THE LARDER

A hostess should invite a complete angler among her party. He is useful to pull trout out of the loch for the breakfast table, and he amuses himself. She must also persuade the village policeman to sell heather honey to the "big hoose." It is an exquisite complement to oat-cakes, and the constable always keeps bees to take his mind off poachers. Hungry people, luckily for the hosts, forget to be critical if they are given ample fare, and it is up to the males to keep the pot supplied with game. Hundreds of years ago, Sir Walter Scott's ugly ancestress, "Muckle Mou'd Meg," placed a pair of spurs on her lord and master's dinner-plate, as a gentle hint that the larder was bare. I recommend this method.

There is no doubt that the American invasion has improved Scotland. American tenants, with proverbial hustle, manage to install fleets of bathrooms and a hard tennis-court, with a view to taking the same house next season. The laird is delighted to see his much-mortgaged property improved for him, and the neighbours are thrilled to have these restless foreigners in their midst. The Long Islanders who had a "cocktail pony" to carry the ingredients out to lunch on the heather staggered the simple Scots and provided a topic of talk from John O' Groat's to Berwick-on-Tweed. So did the millionaire who wanted to build a scenic railway with revolving seats upholstered in red leather to carry him to the grouse butts. He unfortunately died before this beautiful idea bore fruit. When a hospitable American woman gave weekly dances for the ghillies, shepherds, and folk on the estate, the country shook with amazement. No one in Scotland ever remembered being given anything before.

After grouse, the ruling passion is golf. Although Andrew Lang wrote that "History broods over Saint Andrews like the easterly mist," it is the innumerable histories attached to the Hell Bunker that are of greater interest to visitors than the dungeons where Cardinal Beaton was murdered. The old grey "toun," with its head in the North Sea, has a fascination for followers of the Royal and Ancient game. But women prefer North Berwick. It is as fashionable as Deauville and as simple as a school treat. No airs and graces; only aristocrats and millionaires (and others) being bullied by their caddies, while a gallery watches at the Redan and again at Perfection. Out to sea, the Bass Rock seems to condescend to the other islands, remembering that R.L.S. has immortalized it in *Catriona,* while the smaller fry remain unsung. Close by North Berwick is Muirfield, with its much-discussed short thirteenth, and then Gullane, and near them both the lovely old house of Lennoxlove, where Mr. Houghton spent the summers when he was Ambassador. It is called after the Duchess of Lennox, a love of the Merry Monarch's and a beauty of her day.

Gleneagles, like an Atlantic liner moored to the heather, is a headquarters for those who find motoring more attractive than golf or shooting. There is enough available sightseeing to overpower the most insatiable tourist, but Americans have such fine constitutions that they can absorb the whole of Scottish history and literary associations in a week-end. Considering the range of the Waverley Novels, let alone Stevenson, J. M. Barrie, and Robbie Burns, this is no mean feat of executive ability.

One of the most interesting houses, apart from Glamis, where the Duchess of York was brought up, is Traquair in Tweeddale. It was a royal hunting-box in Stuart days and still belongs to the old family of Maxwell-Stuart, who are Lairds of Traquair. The house shows the influence of the French alliance in its peaked roof, while the windows are like tired eyes in a sorrowful countenance. The avenue is grass-grown, and the gates remain locked till a rightful Stuart shall reign again. Even the present King and Queen drove up a side road when they had tea with the Laird. Traquair makes no exceptions to its own romantic traditions. Farther up the same lovely valley is Glen, where Lady Oxford spent her radiant childhood. A few years ago, it was let to the Oliver Iselins and, more recently, to the Gurnee Munns, who filled it with gay and sporting people from America.

A DAY IN EDINBURGH

Edinburgh is so dramatic in appearance and so clothed in romance that it claims every one for at least a day. To appreciate the unique atmosphere of wind-swept antiquity, it is essential to walk down the High Street. Mary Queen of Scots rode over the same cobblestones. The battered wynds and closes are unchanged, while the red-headed gutter-snipes and the broad-bosomed fisher wives remain true to their prototypes. The austerity of Saint Giles's Cathedral, the gloom of the Tolbooth prison, and the haunted beauty of Holyrood Palace fill the morning. Lunch in Princes Street, interrupted by the warlike boom of the one o'clock cannon, is followed by the purchase of strong-smelling tweed and Edinburgh rock. The fact that the women of "Aulk Reekie" are the plainest on earth will drive you into Adam's sedate picture-gallery, to feast your eyes on the portrait of Mrs. Scott-Moncrieffe by Raeburn. She has a modern counterpart in Mrs. Beck, Lord Glenconner's sister, who is Scots by (Continued on page 94)

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Brooklyn, N. Y.	Strand	
Bridgeport, Conn.	Cameo	The D. M. Read Company
Chicago, Ill.	Chicago	Saks-Fifth Avenue
Dallas, Texas	Melba	Neiman-Marcus Company
Denver, Colo.	Aladdin	Denver Dry Goods Company
Portland, Oregon	Fox Broadway	Meier and Frank
Tacoma, Wash.	Rialto	Lou Johnson
Washington, D. C.	Fox	Schwab, Inc.

SCOTLAND

(Continued from page 92)

birth and American by marriage.

In the afternoon light, the castle looks like a lion couchant, upon a field of molten grey. A kilted sentry gives colour to the ramparts, where the wind is as sharp as the *skene dhu* in his stocking. The best should always ring down the curtain, so a visit to the War Memorial comes last of all. It was left to Scotland to create the only inspired war memorial in Britain. With characteristic slowness, she took ten years to build an intensely national shrine for her sons. As much loving thought was lavished on it as upon a Gothic cathedral, and it is as proudly peaceful a place as the Lincoln Memorial in Washington. The American loves it. The Englishman's admiration is tinged with envy. The Scotsman expresses no opinion.

Before sailing home, Americans with débutante daughters should attend a Highland Meeting at either Perth, Inverness, Oban, or Braemar. These are unique occasions, picturesque, savage, exclusive, and gay. The tribes gather in their tartan and war-paint. Pibrochs are in full blast all the time. The fashionable world overflows from neighbouring house-parties into the local inns, and there is an atmosphere of unsophisticated excitement that even the tedium of the Games themselves can not kill. They go on all day in an open field. Strong men hurl trees about. This is called "putting the caber." Small children dance reels. Aged chieftains are enthroned as judges, while four and twenty pipers play the same lament, one after the other. A definition of eternity. Under cover of all this, the American "bud" is being booked for dances by her Scottish admirers, while a haggard London beauty is making up her face. At night, the ballroom is crowded with women who have never been to Paris; dreadful clothes and dazzling complexions; dowagers in tiaras; and all the beaux in full Highland dress. A string band playing last year's tunes alternates with pipers who play for the reels. Unlimited quantities of alcohol are consumed, while old feuds are forgotten and fresh quarrels begun. Youth enjoys falling in love as much in this romantic setting as it does in London or New York. Perhaps, there is an added lawlessness, a delicious spark of Highland fire. Who cares? answer the older generation, who are much the same in Scotland as everywhere else.

HOUSEHOLD GODS OF 1930

(Continued from page 86)

Up-town she went, next, to Myron Holmes shop of prior-to-1800 American furniture. There, she purchased that necessary rarity, silver hot-water plates, of simple and beautiful design, and some tiny silver candlesticks. She stopped to admire the excellent examples of furniture, antique, yet not uncomfortable.

Whereupon, still full of ardour and avid for new beauties, she pressed on to the shop of L. D. Ford, for iron furniture for her penthouse veranda. She was enchanted with everything she saw and wanted them all. She restrained herself, however, to some delightful flat iron trees to stand against the wall and drip with ivies, to some remarkable iron chairs in the Chippendale tradition, and to an iron table, plate-glass topped, with arrangements underneath for plants, so that the iron might seem to be bursting into flower, like Aaron's rod. For her iron chairs, she bought pads of fabrikoid in coral colour, knowing that this miraculous material need not come in when it rains, as no element is capable of marring its lacquered beauty.

She said to herself, "With all this interior adornment, what of the exterior adornment of my maids?" So on she went, making Oliver Olson's her destination, and splurged in uniforms with delight and no conscience. She always dressed her maids in old-rose, and now she bought striped percale for their mornings and silk rayons for afternoon and evening and thought with joy of how they would fit into the colour scheme of the house.

Her mind still practical, still intent on making the useful interesting, she went to Ovington's where, to her surprise and delight, she found a series of little coloured trays, called Sunday Night Supper Trays, each outfitted with a gay cloth and napkin, on which a guest might help himself to a buffet supper and later be spared the agony of balancing plates on his knees. She found another and equally important species of tray, some made with legs, to set across one's knees in bed. They had holes for cigarette holder, matches, and ash-trays, or equally well for a glass of milk and some water-colours. "This," she cried, "will be a joy the next time my child has a cold!"

She thought, "Now for a little luxury" and forthwith took a taxi to the Nancy Lincoln Guild. Princess Alexis Obolensky showed her quilted throws, bags, and bedspreads, patterned in no ordinary way, but with old sixteenth-century designs chosen by the princess and carried out in velvet and satin—the height of decorative luxury. Throwing conscience to the winds, she bought largely of all these things and also purchased a present for her sister—country bedspreads of broadcloth, launderable, with bright appliqué.

Near-by, she drifted into the Can-Dle Luxe Shop and was immediately fascinated with some alexandrite glasses that hesitated between blue and amethyst—really museum pieces, made in an ancient factory in Bohemia. There were, also, some crystal cocktail glasses with a cock painted on the bottom, which, when she gazed into their depths, reflected a dozen times on as many facets of the glass.

Next door, she entered Benello and Pillori's. Quantities of very special Venetian glass beguiled her, while a glass bowl with red and purple wandering stripes quite won her heart.

The days came fast and furious. She bought unusual and delightful screens at George Thompson's, pillows at Carlin Comforts, linens at Mossé and Emma Maloof and at Kargère, where she found some of the most beautiful lace made in this century.

Finally, she dropped in to Trepel's, the new florist in the stately old Gorham building, and left a standing order, their specialty, for flowers to be delivered to her apartment, regularly, twice a week, leaving her pet bouquet preferences inscribed on a card.

And so, at last, she had bought herself out, and she was satisfied and no longer restless.

"Lovely!" she cried when she saw her rearranged domicile. "But now—let me rest."



FOR CHIC OR CHILD

VOGUE
One of the
Condé Nast
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"Obtaining The Sum Total of Chic"—how the right accessory makes a frock; how the wrong one may be disastrous (problems in addition and subtraction in style) . . . Suits and coats that show the charm of the new mode (interesting new uses of fur) . . . Informal evening dresses . . . Frocks for the every day occasion . . . "Tame Sports"—how to be mildly active; how Badminton, croquet and other pleasant pastimes make life more exciting and keep your guests amused and cheerful . . . Modes that mean safe conduct through the coming seasons . . . Ideas to bring you nearer to your heart's desire in the art of living.

CHILDREN'S FASHIONS

How to meet the growing needs of the jeune fille (don't make the poor defenseless dears wear clothes too large for them, even if they do spring up like Alice in Wonderland) . . . What the well dressed young lady from eight to fifteen is wearing (one must be casual, but correct at these ripe ages) . . . Frocks for the little girl who went to a party (and was a great success in a crêpe de Chine frock of marked simplicity) . . . Frocks for the little girl who stayed home (and played happily in a cotton smock with bloomers to match) . . . Clothes that take scholastic honours (good taste is a part of every child's education) . . . How to start the younger generation in the Fashion way they should go!

All these are in the August 16th issue. It's yours to enjoy whether you have chic or child—or both.



EARLY AUTUMN FASHIONS AND FASHIONS FOR CHILDREN

ON SALE AT ALL NEWSSTANDS · DATED AUGUST 16th · ON SALE AUGUST 14th · 35c A COPY

In Homes that the Younger members of the Family find Attractive

Sons and daughters enjoy the consideration shown in providing enough telephones to meet the requirements of their active lives

THIS younger generation in today's homes is an unusually busy and interesting one. Its young men and women have their own varied interests, their own plans and pleasures and obligations. And fortunate is the family in which this individuality of its members is fully considered in the arrangements of the household.

Homes that sons and daughters find attractive are equipped with *enough* telephones. There is one in Tom's room, another in Peggy's, another in Janet's. There is one on the sun porch, where the young people and their friends gather. Calls from these telephones can be made without disturbing other members of the family. And the young people feel that the parts of the house in which they live and entertain their friends really belong to them. Just as they enjoy having the use of a car, they enjoy the convenience of their own telephones.

This added telephone convenience, which means so much to all the family, is very moderate in cost. Your local Bell Company will be glad to help you select appropriate locations for telephones in your home. Just call the Business Office.



Laughter . . . and the talk of youth . . . and the pleasant hours when the summer sun slants across the lawn. When the thought occurs to the young people to call their friends, or when their friends wish to get in touch with them, the telephone is right at hand. A modern note that suits the mood of youth . . . and plays its part in making the home more livable for every member of the family.



The final touch that makes a girl's room completely her own . . . a telephone on her bedside table . . . for ease in arranging her day's program.



A young man appreciates having a telephone in his own room . . . it's mighty handy for him—and for all the rest of the family.

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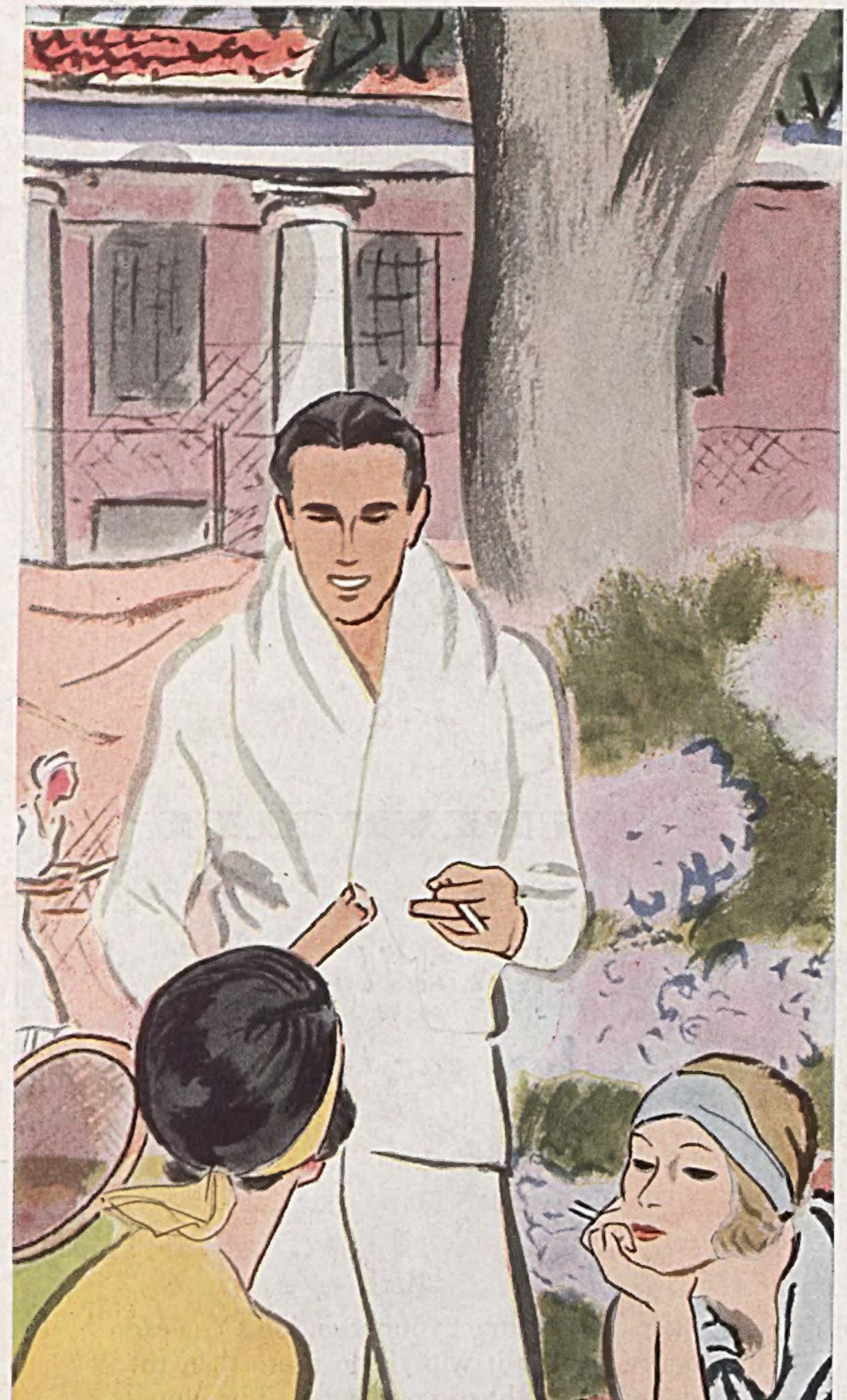
You realize this the minute you take the wheel. The motor is velvety smooth and quiet—there is no disturbing mechanical noise to distract your attention. You can steer it with little more than the weight of your hand. The clutch and brake pedals need only the slightest pressure. The gear-shift is quick and easy. And—most important of all—the motor is unusually flexible, and accelerates easily from the slowest speeds.

Your Chevrolet dealer will gladly confirm all this with a demonstration. Call him today. Learn how simple it is to drive the Chevrolet Six—and how easy it is to own one on Chevrolet's easy terms.

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